

demonstrating against the military ineptitudes manifested in the prosecution of the war was a large section of the conservatoire students, and whilst Korsakov vowed that he had endeavoured to calm them it became known to the authorities that he was sympathetic towards their views, and in consequence he was dismissed from his professorship and the conservatoire was closed. And so, like Pushkin, Korsakov suffered from an embargo upon the performance of some of his works, and as is now general knowledge among lovers of Russian music, and particularly of opera, his *Golden Cockerel* remained under a ban until after his death.

There was, as a matter of fact, a fairly sufficient cause for this veto. Pushkin's fairy-tale in verse—one of a series of six containing the Tale of Tsar Saltan, a name familiar as that of another of Rimsky's operas—was replete with thinly-veiled satire at the expense of strategy and tactics as practised by Russian military experts. Having been for some years in the Russian navy, Rimsky-Korsakov was well-qualified to pierce this veil of satire and it is thus not strange that his choice should have fallen upon Pushkin's two-page fairy-tale. With the assistance of his favourite librettist, Bielsky, this little poem was expanded into the complete opera. Much of the satire instilled into this full-scale drama is not Pushkin's but was interpolated by composer and librettist.

The impulse to devote himself to a work upon this theme first came to the composer in October, 1906. In the preceding June he had gone with his family to Lake Garda. Here he finished his already mentioned autobiography which he concluded with a somewhat mournful expression of a determination to allow his fourteenth opera, *Kitezha*, to constitute his operatic swan-song. On his return to the capital, however, this decision was reversed by a new creative urge, and before long he was able to announce that he had evolved the pattern of the cock's crow in an embryo fifteenth opera. Writing to his *fidus achates*, Yastrebtsev, at the close of 1906 he reports that the new work "is being proceeded with *con amore* and to-day I finished the draft of act II", continuing that he is about to tackle the scoring, which operation he considers the pleasantest part of composition. In the following July he writes a brief note to the same correspondent, who had become his Boswell, complaining of the latter's recent silence, and as signature inserts the cockerel's warning theme. A somewhat similar subscription is found at the foot of the next letter in which he announces the completion of the orchestration of act II and of the draft of act III. This epistle concludes, "Your letter was not signed; my signature takes the form of a chord from *The Golden Cockerel*".

There was now an interruption of a by-no-means unpleasant kind. Diaghilev had invited him to attend a festival in Paris consisting of a series of Russian orchestral concerts at which he should conduct some of his own symphonic works. Before leaving for France, which he did only after considerably hesitation, he enjoyed the satisfaction of hearing his son-in-law, Maximilian Steinberg, play through the first act of the new opera from manuscript in the presence of a small gathering of devotees among whom was the composer's pupil, young Igor Stravinsky. Returning to his country quarters in June he resumed his

work and by the end of August the score was complete. "All Rimsky-Korsakov's scores are to be considered works of beauty, both as to construction and tonal result", wrote the famous critic Asafiev (Igor Glebov) in 1944 "but that of *The Golden Cockerel* exceeds them all in this respect".

Meanwhile there had been a public performance at an orchestral concert of the Introduction and Wedding March from the opera, and this appears to have prompted the authorities to investigate its text. In the sumptuously produced and illustrated souvenir book of the first performance of *The Golden Cockerel* under the aegis of Zimin at the Solodovnikov theatre, Moscow, in September, 1909, by which date the composer was, of course, dead, the matter is fully explained. In September, 1907, he had written to Zimin to the effect that whilst his opera was virtually complete it could hardly be published earlier than the following summer. Publication, he reminds Zimin, is a much longer job than composition. But when publication had at last been achieved and the work had actually been passed by the dramatic censorship and Zimin's production was well in hand there occurred an unexpected set-back. The authorities in Moscow had heard of the concert performance of excerpts and had taken a decidedly "dim view" of the text of the opera. Its performance could only be permitted, it was decreed, subject to cuts amounting to forty-five lines of the *libretto*. This condition was indignantly objected to by the composer. Later, after some manoeuvring conceived to show that the authority concerned had no jurisdiction in Moscow, the actual competent body signified its willingness to accept the *libretto* provided that the two leading male characters were subjected to an Irishman's rise. That mighty autocrat, King Dodon, was to revert to the rank of Voyevoda and his commander-in-chief was to be reduced to mere colonelcy. In the printed programme Dodon's abdication had become effective! And so finally the Zimin production took place and was pronounced a triumphant success—due apparently in no small measure to the magnificence of Ivan Bilibin's scenery and costumes. The Press unanimously acclaimed what Kashkin described as "this devoted production." The keenest regret was expressed by those aware that the delays caused by official interference had not only seriously affected the composer's already failing health but were actually responsible for his premature demise.

A few words may be written here in respect of the political trend of the text of *The Golden Cockerel*. It seems to have been the opinion of that learned critic Findeisen, and a careful comparison of Pushkin's original with Bielsky's considerably enlarged paraphrases bears this out, that both Rimsky-Korsakov and his librettist were deeply puzzled by the satirical sense of the great poet's work, and that in order to give full expression to the composer's political views a more pungent satirical atmosphere was superimposed upon Pushkin's more-or-less simple "fairy-tale". It is significant that whereas in the latter's story the Astrologer's explanation that the whole affair is simply a fable came as an *envoi*, Bielsky's *libretto* places it at the beginning, as though to soften the blow to officialdom by a forewarning to audiences—thus preventing the opera from too boldly exerting a subversive influence. What is more surprising, however, is that, grafted upon Pushkin's comparatively mild satire, is the episode where

Dodon, invited by the Queen to respond vocally to her own love-song, bellows forth a refrain known in every Russian nursery under the Tsarist regime. It is called "Chizhik". Now whilst this ditty is not referred to by Pushkin, it was sufficiently established in Russia to be hummed by Anna Petrovna in Chekhov's *Ivanov*, and Rimsky-Korsakov himself informed his son-in-law that Dodon's love-avowal was to be regarded as the *apogee* of the satirical element in the whole opera. This, surely, could only mean that in giving the monarch this Russian tune to sing there was a direct contradiction of the Astrologer's assurance that the tale related to no definite time or place. There may also have been an additional significance in the shape of the old man's blundering attempt to express himself in song, namely that this was a symbol of what Rimsky-Korsakov considered to be the reaction of the monarchy to Art. The traditional words of "Chizhik" (the nearest equivalent is chaffinch) are a reply to a question asked of the bird as to the cause of a protracted absence. He has been drinking vodka on the Fontanka (a famous St. Petersburg thoroughfare) and he confesses that two whole glasses of that extremely intoxicating liquor have quite upset his equilibrium. In the opera, however, old Dodon is given a different text. To a simple and artless tune he declares that his passion for the Queen will last his whole lifetime. Here is the tune:—

"Chizhik" Popular Russian Nursery Song
Sung by King Dodon in Act II as love-song to Queen



Subsequent to the Moscow production the opera was staged in St. Petersburg, but nothing was heard of it in western Europe until Diaghilev's ill-judged experiment which resulted in a considerable upheaval. His presentation of *The Golden Cockerel* as an opera-ballet in which the singers were placed at each side of the stage whilst the acting was carried out by dancers—Karsavina taking the part of the Queen choreographically and Dobrowolska doubling her in the vocal domain—was described in 1914 as the triumph not only of the spring season in Paris but of the one following it at Drury Lane. But this success in the French capital resulted in some serious repercussions. Diaghilev's experiment was hotly resented by the Rimsky-Korsakov family and they succeeded after the second performance in obtaining an injunction. For some reason this could not be enforced in England and thus London was able to judge for itself. Diaghilev was not altogether to blame. In his preface to the score the composer was at pains to stipulate that the dancing of the Queen and the awkward elephantine pseudo-terpsichorean movements of old Dodon should be kept strictly within bounds in order that their breathing should not be impeded. Apparently, acting on this slender sanction Diaghilev, ever susceptible to the fascination of artistic experiment, not only accepted this advice but proceeded to interpret liberty by taking a very wide license. It is of interest to note that among those who criticised him for this overbold amplification was the eminent French critic, Vuillermoz, who pointed out that as the

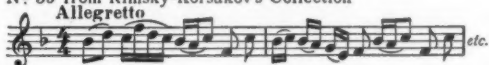
Russian artists concerned in the production had voiced no objection it would hardly become a Frenchman to take umbrage. From the United States we learn that the work has been performed there on a number of occasions both as opera and opera-ballet, and we are assured by an American critic of standing that anyone who had seen the composition in the form given it by Diaghilev would find it an unutterably dull affair as orthodox opera. This verdict may perhaps be regarded as at least a part-sanction for applying the process of "swing" to any kind of musical product.

To return to the opera in the form in which it was composed, there is another quite marked indication of Rimsky's only partly-concealed hint as to the *venue* of the dramatic action. This is the employment of typically Russian melody. As is well-known, the composer was wont to make use of folk-material whenever appropriate and he became so impregnated with its spirit that on one occasion (in *The Snowmaiden*) he was accused by a critic of borrowing such traditional material which in fact he had himself composed. In symphonic and even in solo compositions folk-themes are freely used, and examples occurring in his operas *Tsar Saltan* and *Kitezh* are to be traced in various published collections. In *The Golden Cockerel* the melody sung by the chorus following the Wedding March in act III is a version of a tune collected by Prach and quoted in Rimsky's own series of one hundred such examples.

Golden Cockerel (Following Wedding March Act III)
Allegro non troppo



No 59 from Rimsky-Korsakov's Collection



There are several other melodies in the opera which are clearly of folk origin and these appear to support the belief that they were inserted for the purpose of associating the "unknown" scene of the drama with Russia.

Rimsky-Korsakov himself compared his own employment of the *leitmotive* device with that of Wagner. Briefly stated, the difference was that whilst the German composer dealt with them mainly in an orchestral or symphonic fashion the Russian embodied them chiefly in the vocal text. The dexterity of manipulation and permutation with which the material associated with one character is blended with that of another reveals a superb mastery. As a medium of actual characterization the themes are not merely designed with complete appropriateness; they are well-nigh photographic and thus adequately revealing. To quote the historian Findeisen, the Queen's wonderfully supple chromatic theme is replete with variations indicating every change of mood.

In the domain of orchestration, anyone familiar with Rimsky's *Treatise*, in which there are copious illustrative quotations from *The Golden Cockerel*, will be aware how rich was the composer's inventive faculty when confronted with the process of instrumentation. It was given full rein in his final opera.

There have recently been signs that the tyranny to which certain prominent and distinguished Soviet composers have been subjected in the immediate past is now being publicly exposed, and the protest voiced by such an important figure as Khachaturian is likely to prove preliminary to an extensive movement. Here, indeed, is substance eminently suitable for the text of a satirical opera in which the agent of officialdom might be given the guise of a Soviet Beckmesser whose appreciation of the tonal art is confined to works whose context is restricted solely to popular melody unmitigated by the minutest degree of subtlety or "formalism". There can be little doubt that such an attempt would have been cordially welcomed by the composer of *The Golden Cockerel*.

Reaction and Continuity in Musical Composition

BY

MICHAEL MANN

A propos Theodor Adorno's *The Philosophy of New Music**

IN the *Harvard Dictionary of Music*, the student will encounter (on page 489 of the 1944 edition) the following remarkable statement:

"New music is, briefly stated, anti-Romanticism. The reaction against the Romanticism of the 19th century . . .".

This statement seems to deserve re-examination, just on account of the truth or half-truth which it, once, contained. It seems to provoke re-examination particularly in the light of the musical developments of the last 10 or 15 years. To-day the "reaction upon the reaction"—to stay in the terminology of Harvard—would appear to be near its zenith, in France (in the movement of "Jeune France"), in England (in the school of Benjamin Britten) and in the USA (in the latest style of Aaron Copland).

All musical contemplation, of any period of musical history, has value only, or mainly, if it represents a true reflection of the creative tendencies of its time. In the *Catechism of Music Aesthetics* by Hugo Riemann—although a work which in many points seems no longer acceptable to the modern reader—we may still recognize such qualities. Similarly, one-and-a-half centuries earlier we may see it in the *Affektenlehre* of J. J. Quantz.

In view of such a belated statement as the one quoted above from Harvard's music *Dictionary* it seems not altogether irrelevant to ask how far, from our present-day point of view, was the alleged "reaction against Romanticism" ever of real significance for musical developments in our century?

The turn against Romanticism, historians would point out to us, was connected with a great cultural crisis brought along by the economical and social crisis following the first world war. The USA, they would tell us, participating only at the periphery of the first world war, was, quite naturally, less affected by the cultural crisis that was shaking Europe. This would explain plausibly that, while on the European continent the ideals of Romanticism were being renounced, or had been heated to their melting point, American composers like C. M. Loeffler or J. W. Hill still succeeded in getting along with a musical idiom in which the achievements of romantic or impressionistic composers, such as Berlioz or Strauss or Debussy, were exploited rather than essentially developed.

* The philosophical picture which Theodor Adorno draws in his book *Die Philosophie der neuen Musik* (Mohr, Tübingen, 1949) would divide twentieth-century music into two, opposed, schools of thought: the one representing "progress", the other representing "reaction", or "restoration". "The middle road", says the author (quoting Schönberg), "is the only one which does not lead to Rome". The "Rome" we are envisaging as we travel along, on Mr. Adorno's antithetic roads, does not seem very encouraging for the pilgrim. [See MR, XI/1, p. 18 for a review of Adorno's book (Ed.).]

Historians like to coin neat conceptions and to draw neat lines, and this is certainly one of them. It is attractive, even useful, to adapt history to such lines and concepts, although history very seldom, if ever, adapts itself to them.

Music has never stopped being "romantic". The most progressive, the most radical wing of contemporary music, the school of Arnold Schönberg, is at the same time its most romantic wing. It is in fact new music which is, and always was in particular *need* of the element of Romanticism. It is more than by mere coincidence that the most Romantic composers—Chopin, Wagner—have been the most revolutionary. The romantic desire for intense emotional expression has always involved the necessity of new *musical* expression. Mozart was led to his most daring musical language in his most "romantic" works (for example, certain scenes from *Don Giovanni*). And what else is Romanticism, if not such a desire for emotional expression? Any musician unable or unwilling to yield to this desire would do better to forget about his music and go into business.

If the influx of literature into music led many nineteenth-century composers to a dangerous loosening of musical form, such tendencies are far from being a necessary attribute of Romanticism. Brahms, Franck and Reger should prove the point as readily as Arnold Schönberg.

As we envisage the *oeuvre* of any composer of significance, there are three principal viewpoints which may suggest themselves to us: (1) the personality of the composer in his work, (2) the element of historical continuity, and (3) an element of historical reaction. In the case of Schönberg the first viewpoint is, of course, by far the most important: the personality of the composer determines in which way historical continuity will manifest itself in his work—and in his work only. In this sense the element of historical continuity would be of only secondary importance, whereas the reaction factor appears in Schönberg's music as the least important element.

The first masterwork in which such a reaction seems to take a place of greater importance is probably *The Rite of Spring*. At least this may appear so at first sight. It was performed one year *before* the first world war, though Stravinsky began to write it *many* years before the war. Was Stravinsky anticipating the social and economic crisis of ten years later? Undoubtedly *The Rite of Spring* stands out, to this day, as one of the most revolutionary pieces of music, inaugurating a new phase in musical composition.

If the performance of Stravinsky's ballet caused a considerable musical "scandal" in Paris, it was not the music's outward appearance; it was, thinking in purely musical terms, not even so much the music itself as the *gesture* behind it which was responsible for the opposition it encountered at first.

From a purely acoustical viewpoint we can observe in Dukas' *L'Apprenti Sorcier* (performed in Paris fifteen years previously), or in Moussorgsky's *Pictures at an Exhibition*, many a passage which seems hardly less daring. From the viewpoint of symphonic writing Stravinsky carried on the traditions of the nineteenth century. But it is the *spiritual adventure* of this music which was shocking at the time.

Berlioz in his *Symphonie Fantastique* had depicted a witches' Sabbath, in his *Harold in Italy* the horrid orgies of wild bandits; Richard Strauss had introduced the noise of bleating sheep in his tone poem *Don Quixote*. But all these things were viewed, were *described* by the composers from the comfortable watch-tower of a culture safely anchored in civilization. Not so the pagan orgies of Stravinsky's *Rite of Spring*. If we find the composer envisaging in his *Rite* primordial states of primitive men, this music is not *descriptive*, but *identifies* itself with such states—a withdrawal from civilized society, a withdrawal into what Jean Cocteau called "the georgics of prehistory".

Stravinsky, expressing in his *Rite of Spring* the "rebirth of nature after the suspension of winter", was led to an *artistic* (not musical) *primitivism* which, to many musicians and musical philosophers, appeared at the time as a "healthy reaction" against the "bourgeois" emotionalism of the nineteenth century, inaugurating a "rebirth of music". If, however, other manifestations of primitivism failed—such as for example the ideologies of "bruitism", "aero-music", *etc.*—if they turned out to be shortlived, whereas Stravinsky's *Rite* survived, this was precisely because they were "ideologies" in the first place, because in the works which these ideologies produced, *the element of historical reaction is the primary factor*.

We need only turn to one of those "symphonies" in which flowerpots, typewriters and vacuum-cleaners were introduced as new musical *media*, to encounter a state of affairs exactly reversing the one met with in Stravinsky's *Rite of Spring*. To-day we find again in the *musique concrète* a musical ideology reminding us in more than one way of such ideologies as that of "bruitism" 35 years ago. The most important common denominator of both these phenomena must be seen in their common *conscious attempt at—and a priori wish for, a fundamentally new approach* towards the art of music.

The *musique concrète* which originated in Paris was the result of the artistic speculations of one Mr. Schaeffer. Several serious French composers—among them Olivier Messiaen—have taken interest in it. In contrast to the principle of *premeditation* in the organization of musical form (to which Western music has adhered for the last 1500 years at least), the *musique concrète* would make *chance* the most important factor in its musical language. (This goes so far that in the performance of *musique concrète* the keys of a piano would be tuned in such a way as to make it impossible for the player to tell beforehand what note he was going to hit).

Just because in this way the *a priori* "ideology", the philosophical speculation, assumes in the *musique concrète* an even more prominent place than for example it did in "bruitism", it will never be able to penetrate beyond the outskirts of musical art. For this reason it will succeed even less than "bruitism" before it.

Speaking of the element of *historical reaction* in new music we would not underestimate the fact that Stravinsky knew the music of Western Europe and was conscious of the reaction element when he wrote his *Rite of Spring*. On the other hand, the element of *historical continuity* appears far stronger in this work when viewed against the background of Russian music.

Stravinsky's "withdrawal into the georgics of prehistory" finds its precedent in Russian music in Rimsky-Korsakov's going back to the ceremonial of ancient Russian paganism in his fantastic opera *May Night*. The alienation in Russian music from German, Italian and French romanticism, the beginnings of a Russian nationalism, date back more than fifty years before the music of Stravinsky—to Glinka.

It is, however, most interesting to note that in that Russian School of the Five (Moussorgsky, Balakirev, Cui, Borodin and Rimsky-Korsakov) in which Glinka's effort to create a truly Russian musical language was first developed, there seems to have been very little perception of that famous "turn against German romanticism" about which we read in history books. Rimsky-Korsakov, in his autobiography, sums up the ideals of the Five as follows: "The tastes of the circle leaned towards Glinka, Schumann and Beethoven's last quartets. . . . Mozart and Haydn were considered out of date and naive, J. S. Bach was held to be petrified. . . . Berlioz was highly esteemed".

The art of music is led, not by stylistic ideologies, still less by musical *a priori* ideologies, but by great, free personalities who know how to embody and to combine several such seemingly opposed ideologies in their art. (In the case of the Five such a leading figure was found in the fascinating, highly contradictory personality of Balakirev.) Such statements, however, must appear almost heretical if viewed in the light of present-day trends in musicology where the notion of personality has been largely repealed in favour of the notion of "stylistic schools". In a personal conversation Igor Stravinsky once commented maliciously with regard to his Symphony in three movements: "Every time I produce a new work the world seems baffled and puzzled—because, by that time, they have just arrived, laboriously and breathlessly, at the style of my last previous work". In the light of such a statement "music schools" may be considered as the sediment left behind by great creative minds. Every work that represents more than such a sediment will immediately burst the frame-work of any school. The composer will graduate!

How many musical trends can be implied in the single concept of "musical nationalism"—even that of Russian musical nationalism. Probably a certain *primitivism* will always have to be linked up with musical *folklore* which, in turn, seems so indispensable for any musical nationalism. If the element of primitivism in Stravinsky's *Petrouchka* is more important than it had been, for example, in Glinka's *Life for the Zsar*, and if this element becomes the key-note in *The Rite of Spring* (to be abstracted into a staunch gesture in *Les Noces*), the only explanation for this particular development lies in Stravinsky's being one of those great, free, leading personalities whose creative impulses are dictated entirely by their own personal and unique inner law.

If, again, Stravinsky found a bridge from his "primitive phase" to what one has become accustomed to call Neo-classicism, Stravinsky's neo-classicism was *his* and *his* only: it had very little to do with, and wished to have nothing to do with the "return to Bach" in the sense of the German *dogma* of the *Junge Klassizität*—the *dogma* as preached and practised in Germany first, I think, by

Ferruccio Busoni. The term neo-classicism, as applicable to Stravinsky's works of the first post-war years, comes much closer to the more universal French concept, the *clarté latine* in the sense of a *restoration of lucid musical forms*.

But how far away Stravinsky felt himself from any neo-classicistic dogmatism, in the sense of a "neo-classical school", in the year 1923 (the year of the Octet for wind instruments), we can see from a few naive lines from his autobiography. During his visit to Weimar in that year, Stravinsky met Busoni. "I had never seen him before", Stravinsky relates, "but had been told that he was an implacable opponent of my music. Just the more I was pleasantly surprised when during the performance of my work (*L'histoire du Soldat*) I observed that he listened with intense interest. This impression proved to have been right when, that same evening, I had a personal conversation with Busoni. . . . This praise touched me particularly, as I realized that it came from a very great musician whose work and artistic convictions were diametrically opposed to the spirit and intentions of my music".*

The historical line that can be drawn in the evolution of neo-classicism, from Reger and Busoni to Paul Hindemith, seems somewhat disturbed by another line, appearing in another direction, in the music of Stravinsky. The ramifications of neo-classicism will increase in complexity, its cumulative nature will grow in vagueness, if we look at the developments in France.

The wave of primitivism had only slightly touched French music. Great importance is usually attached to this phase in the *oeuvre* of Eric Satie. There is, indeed, hardly any book on twentieth-century music in which Satie's piano pieces (*ca.* 1903-14) are not cited in this connection, as representing the first and most remarkable manifestations of the reaction against romanticism—or, to be more precise, the reaction against the latest flower of French nineteenth-century romanticism: the *Impressionism* of Debussy.

When Satie published these piano pieces under absurd descriptive titles, such as *pièce en forme de poire*, *embryons desséchés*, etc., the implicit element of parody was directed against Debussy's descriptive titles, but not against his music. As Darius Milhaud put it in a recent lecture, Satie tried to hide the truly sensitive nature of these compositions under the cover of mockery as a way of self defence. We all too easily forget to-day that when Satie wrote at least some of these pieces, he was still an ardent admirer of Debussy and, incidentally, also of Ravel—both of whom had been considerably influenced by him.

When Satie during the last ten years of his life gathered round him the group of *Les Six* (Milhaud, Honegger, Poulenc, Georges Auric, Germaine Tailleferre and Louis Durey) and still later the School of Arcueil, he really did turn his back on Debussy. But this does not keep one of his most faithful disciples of that period, Darius Milhaud, from remarking about himself and about Honegger: "The musical baggage with which Honegger started out on his creative career consisted essentially of Florent Schmitt and Bruckner; my

* See also p. 52 [Ed.]

own of Moussorgsky and Debussy". As to Satie's "reaction" against Debussy we may note that it had the result in works like his ballet, *Parade*, of being perhaps more amusing than Antheil's vacuum-cleaner symphony, but hardly less ephemeral.

What has remained of the "new spirit" of Satie was not the element of reaction but rather the transformation of such a reaction into positive musical values. We can observe that transformation in Satie's symphonic drama *Socrate* which, in its simplicity, has been compared by Milhaud to a "beautiful old monument". Musical primitivism, in Satie's latest works, and in the later works of Milhaud as well, finds itself transformed into lucidity of style and form, economy in the organization of musical thought, an emphasis on musical craftsmanship.

Surely, if *these* are the qualities of neo-classicism, all music written after the first quarter of our century will be neo-classical. We have found these qualities not only in the music of Stravinsky and Milhaud, and could find them in the music of Hindemith, but we may find them no less in the music of Schönberg, Berg, Webern and Křenek. These qualities represent the common denominator characteristic of our musical century, the universal symptoms of our musical outlook.

If, 30 years ago, there was a reaction against the over-emotionalism of some nineteenth-century composers, this could never have amounted to a positive value in any school of new music. If Stravinsky once made us believe that strict musical form was incompatible with "emotionalism", Stravinsky, the musician, has meanwhile and long since undeceived us by throwing off the fetters which he had imposed on his music—even though Stravinsky, the thinker, is still lagging behind in this regard. In the *oeuvre* of Paul Hindemith it is hard to tell where his "neo-classicism" is "still" and where it is "again" romantic.

It seems that the "mystic and occult forces", even if wilfully removed from musical art, quickly creep back into it, and music, much as it was for the nineteenth-century philosopher, again becomes the "purest incarnation of the expression of human feelings".

The reader may have seen in the foregoing reflections an attempt to restore the principle—or, as it has been called, "the illusion"—of the *personality* to its rightful place in music history. If this attempt were to prove successful, it would have at least one beneficial result: the conflicts in present-day musical creation would shrink considerably in their significance. The differences between the various present-day schools of composition would appear as differences of personal temperament rather than of principle.

The catchwords romanticism and neo-classicism are losing their hypnotic power, as the alleged antithesis of these terms boils down to that still older issue: the chimerical opposition of content and form, over which Hanslick was pondering nearly a century ago.

Let me, in view of this issue, juxtapose here two works—both first performed within the last 25 years, and both, from the viewpoint of the twentieth-century

Hanslick, irreconcilable antipodes: Alban Berg's opera *Wozzeck* and Igor Stravinsky's opera *The Rake's Progress*. In each of these works the synthesis of "formalism" and "emotionalism" seems to be approached and achieved from a different end, and yet in each of these works such a synthesis is very remarkable.

Berg's opera represents for us a point in music history where the ultra-emotionalist reaches out for the most rigid formalism: as if to survive the emotional exuberance, the torturing agitation of his musical mind. If music students do not stop to ask why Alban Berg moulded this highly romantic opera into old instrumental forms, such as a *passacaglia*, which nobody can recognize (and nobody is supposed to recognize) when hearing the opera, the only proper answer, probably, would be that the discipline of these strict forms became a necessary working condition for the composer: excessive emotionalism finds itself hedged in by formalism. Stravinsky's opera, completed in 1951, represents a point in music history where, after a period in which formalism had been carried to its very limits, the composer unbinds his mind in unabashed expression of lyrical emotions—as if to save his art from suffocation. *The Rake's Progress* would be no opera without these qualities: excessive formalism finds itself regenerated by dramatic, lyrical elements. Of course, the emotions expressed in *The Rake's Progress* are not the same as those of *Wozzeck*. But, if the emotionalism of *The Rake's Progress* may indeed appear pale, restrained or transcendental when compared with the emotional blast-furnace of *Wozzeck*—the difference confronting us here is not so much one of principle (since both operas meet in the principle of formalism) as merely one of taste and temperament.

The notion of the "historical reaction" in music which so far has been understood here in the sense of an *opposing* movement, directed against immediate musical traditions, must be questioned in still another sense, namely that of a *regressive* movement, back to former conditions—a musical historicism.

It goes without saying that formalism as such should not by necessity imply historicism. It does so, however, in the case of both Berg's and Stravinsky's operas: we find a return to the instrumental forms of the baroque era in the music of *Wozzeck*, and a heavy leaning upon the operatic style of Mozart (not only in its formal but also in its expressive aspects) in the music of *The Rake's Progress*.

The difference between the two works, in this respect, lies mainly in the fact that the historical backward-glances will be perceptible—by the average listener—in *The Rake's Progress*, but will pass unobserved in *Wozzeck*.

The operatic style of Mozart is but one aspect of the iridescent "historicism" to be met with in *The Rake's Progress*. In many American reviews of its recent New York performance leanings upon Pergolesi have been pointed out with even greater emphasis. Moreover, we encounter here, for example in the last act, expressive elements from Bach's *Passions*, side by side with echoes from the doleful tune of the beggar in Moussorgsky's *Boris Godunov* (we are thinking of Anne's lullaby, embedded between two flutes).

Stravinsky reminds one of the king of Spain who, in building his Escorial, not only shipped the most precious marble from Granada and Aracena to serve as building stones, but hauled home more precious woods and stones from the Indies to enhance the splendour of his magnificent edifice.

Perhaps the Escorial would not have turned out so very differently in its general style and shape if King Philip in his search for suitable building material had remained within the borders of Spain. The twentieth-century composer lords over all the treasures of music history like no other artist before him; this is one of the problems he has to face.

To this day it has remained an unsettled question whether or not Debussy was influenced by Indian Gamelan music when he experimented with his whole tone scales. We learn very little about the greatness of Bach's *Saint Matthew Passion* when we are told that the tune of "*O Haupt voll Blut und Wunden*" was composed 200 years earlier by Martin Luther. It is hard to say where Brahms and Schubert used folk-tunes or where they invented melodies which became folk-tunes subsequently. The composer of any period will find in it what he looks for, and the composer may find what he looks for in any period of music history.

Any musician who would censor Stravinsky's *Rake's Progress* for having set back the art of opera 200 years behind Gilbert and Sullivan by means of its historicism, would give eloquent information not about Stravinsky's opera but about the superficiality of his own musical ear.

The musical philosopher cannot allow himself to be concerned with the question whether the leanings upon the style of past periods of music history are more or less easily discernible in certain works by Stravinsky, Milhaud, Hindemith or Frank Martin than would be similar leanings upon still remoter periods of history in the contrapuntal technique of certain works by Ernst Křenek or in the use of the baroque forms in some works by Berg or Schönberg. If some contemporary composers are simpler in their technique, their harmonies, or their rhythm, this does not imply that therefore they would come closer to the old masters than others who in their musical language revert to different aspects of the masterworks from past centuries.

Before classifying music according to its historical antecedents we may well realize that it is not nearly as easy as one might expect to draw the proper border-line between learning from history and stealing from history. And, what is more important, even if our contemplations succeed in abstracting twentieth-century music into historical directions such as progress and reaction, the present-day situation of musical composition will begin very soon to look rather hopeless to us: in both directions a dead end will seem inevitable. Finally, there will remain nothing but our own contemplative intellect.

Busoni at Weimar in 1901

BY

MARGA WEIGERT

BEFORE I went to Weimar in 1901 I was introduced to Busoni in Cologne. He asked me to his hotel the next day to play for him. I was 19 years old and had just received my Concert Diploma at the Conservatoire and had played several times in public with success; but having heard Busoni play on the previous night my self-confidence had shrunk to nothing. I chose Chopin's G minor *Ballade* and played it very badly. He laughed when I told him that I had been nervous.

"I understand your feelings", he said. "You do not feel safe, therefore you have sometimes good moments, and sometimes bad ones. That is what you have to learn: to feel certain of yourself in all circumstances—whether your hands are cold or the piano is bad, whether you like it or not—only if you have this feeling of safety will you overcome all these obstacles."

He suddenly sat down at the piano and began to play the last *presto furioso* of the *Ballade*, giving the left hand strong accents and increasing the excitement with unbelievable dynamic power up to the scales at the end which he played like a thunderstorm.

"If you support the right hand more with the left", he explained calmly, "you will get less tired and your interpretation will become much more effective. You have to plan the economy of your own strength. Come to Weimar with an open mind, and there you will hear more about all this". That was the first lesson Busoni gave me and his invitation to join his master class.

Busoni was staying two summers in Weimar, invited by the old Grand Duke of Weimar who gave him the lovely historic Tempelherrenhaus as a studio. There, in the park near Goethe's Gartenhaus, the master class met twice weekly. We were about twenty students, some of whom had attended Busoni's class the year before and were on very informal terms with him. They called each other by Christian names and had many advantages in comparison with the newcomers. They knew Busoni as a unique artist and musician, knew the high standard which he demanded from himself, the kind of music he was interested in and his ideas about the work and development of his pupils.

For me, the youngest amongst them, everything was new, strange and exciting; it took weeks till I adjusted myself and felt freer, since I was very shy. However, when at the first lesson Busoni asked us to play and nobody dared to, I found that they were all shy! Busoni looked around half laughing and half annoyed, until his eyes fell on Egon Petri: "But you, Egon, you will play"? Egon, with a boyish nod of his head, walked to the piano and shrugged his shoulders as if to say—if it can't be helped then I have to play. If my memory does not fail me, he played Liszt's variations on Bach's "*Weinen, Klagen*". He played with great calmness, with controlled tone and technique. Busoni

listened intently without interrupting and smiled sometimes when he liked a phrase especially well. When Petri had finished Busoni was very enthusiastic. "Very good", he repeated several times, "excellent". Then he discussed with him some works for future study.

Now that the ice was broken, a young English girl began to play. The afternoon ended with Busoni playing himself. This was not a typical lesson since most of us had met for the first time. Also, Busoni introduced us to his wife Gerda on that occasion. During the following weeks he sometimes played one or two of Liszt's greatest compositions in the Tempelherrenhaus. So I heard for the first time in my life the *Dante Sonata*, *Études Transcendentes*, many of the opera *Fantasias* and also parts of the series of *Pèlerinage d'Italie* and *Pèlerinage de Suisse*. We had a rather limited knowledge of Liszt, and to hear his music played with such unimaginable perfection and beauty was overwhelming to us.

The day before the second meeting at the Tempelherrenhaus, Busoni asked some of the new pupils, myself amongst them, to play the following afternoon. I had prepared Liszt's Concerto in E flat. When I began, I realized that there were listening not only Busoni—who played the orchestral part—but also twenty colleagues who, as we know, are always the most merciless critics. But after the opening octaves I got myself under control and played it in what I call now my innocent style—rather efficiently and without accident. When I had finished, Busoni asked me to play the beginning again in the strictest *tempo* without any *rubato*. As he said this, he himself played the passage with a knife-sharp precision and more brilliantly than I had ever heard it before. "No", I said naïvely, "this I probably cannot do". I heard laughter behind me but Busoni was quite serious, asking me to try. So I did, without achieving immediate glory. This provoked a smile from Busoni. "Of course", he said, "it demands a special study of octaves. Many deliberate *rubati*, with the intention of stressing an important passage, are quite wrong whether done consciously or not and are only a precaution to avoid failure". He gave me a hint how to get the precise distance of octaves between the thumb and the fifth finger so that it became an unfailing measurement. When I had left the piano, Szanto came up to me and whispered in my ear that he had found a wonderful method of practising octaves, and that he would come during the next few days to show me how to do it.

Theodore Szanto had worked with Busoni for four years and I was told that he was one of his most advanced and gifted pupils. But, strange as it sounds, we had to wait week after week before Szanto made up his mind to play. Every week Busoni asked: "Szanto, when will you play?" only to get always the same answer: "I am sorry, I don't feel well, I cannot play at the moment". It became obvious to Busoni and to some of us that Szanto was in a very critical state. At once depressed and arrogant, he was apparently not sure enough of himself. Of course, there was his new rival, Egon Petri who was always prepared to play and always preparing new and usually very important works.

There was a young Belgian, Marthe de Voss, who played César Franck's

Prelude, Chorale and Fugue with the precision of finger technique characteristic of pianists who received their training in Paris. At that time, Busoni did not know this piece and was very impressed. But two weeks later I heard him say: "Now that I know this work, I also know that one can play it quite differently". After a time he played it himself and it sounded much richer, more interesting and, as usual with Busoni, it had grown in a monumental way. Especially the *arpeggio* chords in the *Chorale* sounded like an orchestra of harps.

He demonstrated once how to play *arpeggio* chords in both hands, as in Chopin's *Étude*, and advised us to take care that the left hand began and the right hand continued the chords with the greatest speed and precision, and with an accent on the highest note, instead of playing the chords with both hands at the same time. The effect was indeed fascinating.

A few weeks later it was again my turn to play. I brought Beethoven's Concerto in G which I had studied for only a short period, as Busoni had asked me to play something that was fairly new to me. This time he interrupted me frequently. He disagreed with some of my interpretations and asked for more powerful dynamics, a stronger and more even tone. To achieve this, he made me play some of the passages without any emotional expression but in a soft tone and asked me to watch and listen for the musical lines and their beauty. He suggested some rather complicated fingering to improve the evenness of passages. I cannot remember every detail to-day, but I do remember I sometimes felt that Busoni invented a sixth finger sliding down from a black key to a white one—he would, for instance, jump with the third finger over the fourth, and used his fifth finger much more, which was astonishingly strong. In any case, one had to become an inventor in fingering, and this lesson gave me the foundation for it. When we all went home together through the park after the lesson, I felt depressed and thought I had been rather a failure. Busoni noticed my troubled face, came beside me and asked: "What is the matter, Behmerchen?" "I am disappointed with myself to-day, I could not follow quickly enough", I said. "Why? Are you so soon discouraged? You forget that you chose one of the most difficult works in piano literature. If you had studied Beethoven's C minor Concerto or Schumann's A minor, it would not have given you any difficulties. Keep your head and spirits up. I want to hear you again next week." That was a consolation, since I had noticed that Busoni never asked pupils to play again if he was completely uninterested in them. With all his patience and gentleness towards his pupils, he could in this respect be rather hard.

The next day Petri came to visit me. "You had a fine lesson yesterday", he remarked, "now go on and practice". I was very low-spirited. "I think I shall have to give up entirely". He looked at me in amazement. "What a funny person you are. Is that your attitude to everything—all or nothing?" "May be", I said gloomily. Petri did not answer, but went to the piano and played the beginning of the G major Concerto after the first *tutti*. I listened more and more intently and when he stopped I begged: "Please go on". I met a new kind of Beethoven—Busoni's Beethoven, which I had not understood the day before. I was developing new ears for many things. Petri's touch was

full and strong, but never hard. His interpretation was simple and without any sentimentality, never exaggerated, but sounding clear and beautiful. I was encouraged and filled with new interest, and made up my mind to do everything I could to play the Concerto better the following week. Petri and I began to discuss technical problems and went into many details. There was a wonderful spirit of helpfulness and interest amongst some of the pupils. And Petri became a most helpful friend.

When I played the next time to Busoni he did not interrupt me and was apparently satisfied, saying simply when I had finished: "Bravo! That was a good step forward". After the lesson, Szanto came, saying: "You are the only one of the new pupils who has improved". I wondered what he meant. "You changed, you tried to change", he said, "most of the others don't, they do not even want to change". I knew there was something true in this, and I shall come back to it later. At last Szanto decided to play. He chose Beethoven's *opus* 110. There was no doubt that he was a fine and mature player but he had a slight tendency to imitate Busoni. He seemed to control himself too much, there was none of Busoni's spontaneity and inner life in his performance. Perhaps he felt this himself. Busoni and he had a long talk after he had finished. But he did not play again during the last weeks, although Busoni asked him a number of times to do so.

I do not intend to talk about all the pupils, but I would like to mention another girl, Irene Schäfsberg. Irene had been a colleague of mine at the Conservatoire in Cologne. She was a very gifted pupil of Dayas who was a friend of Busoni, and followed Dayas when he went to Manchester. She had joined Busoni's master class the year before; this year she played only once, Beethoven's *opus* 101, which is seldom performed. I was full of expectation to see how she had developed. She was rather nervous and when she walked to the piano she made the strange remark to me: "I wonder what will come out of this. My playing will probably be as cold as a dog's nose because of my fear of being sentimental". To my amazement, the march sounded rather stiff and dry; but, as I realized later, this is possibly the character of the piece and one of the reasons why it is not more often performed. But the fugue was excellent, and Busoni was full of praise. Irene was a fine musician but, as was shown later, she had not the right qualities for being a first class virtuoso. She became a dancer for a period, like Maud Allan who also was with us in Weimar but never touched the piano. Irene married Louis Grünberg, a pupil of Busoni's master class in Vienna. She is now an acknowledged accompanist and teacher in New York. When Mitropoulos gave a concert performance of *Arlecchino* two years ago she coached most of the singers.

Before I continue with the picture of our work at the Tempelherrenhaus, I would like to look back a moment to Busoni as a friend, and to our companionship with Gerda who in her way was a unique and lovable personality. They kept open house every day in the early afternoon for any pupils who cared to visit them. They were both the most generous hosts and there was an atmosphere of brightness, liveliness and gaiety which I had never experienced before. Gerda always welcomed us cheerfully and with great warmth—nothing

seemed too much for her, whether five of us came, or a dozen. At that time Busoni was only 35 years old, and in those after-lunch hours he liked to be treated as an equal and not with the awe and deference which one usually shows to a great master. There was a young Belgian who addressed Busoni as "Master" three times in nearly every sentence, and you should have seen Busoni's mocking grin! Ferruccio liked youth and laughter—he told innumerable stories and jokes, and they were sometimes rather juicy. I can still hear Busoni's roaring laughter, the girls' delighted outbursts and Szanto's *staccato* Ha, Ha, Ha, which always sounded a little artificial.

Here is one of Busoni's harmless but favourite stories concerned with the Duke of Weimar which he used to tell with an imitation of the Duke's lisp. The Duke, who was a great lover of music and was still alive the year before I came to Weimar, sometimes used to pay visits during lessons at the Tempelherrenhaus. On one occasion Busoni introduced to him his pupil Emil Blanchet who had studied in Cologne. "Ah!" said the Duke, "Cologne? How is Hiller?" Now at that time, Hiller had been dead for at least 30 years. Blanchet, who did not want to embarrass the Duke by correcting his memory, only bowed politely and the Duke went on to talk about Cologne. When he left he shook hands with Blanchet saying: "Grüssen Sie Hiller". Give my regards to Hiller!—When Busoni told this story he always laughed as if it had just happened.

But around that table were also discussed the most serious problems of music and piano playing, indeed sometimes more so than during our lessons. Busoni's idea of technique involved not only fingers, wrists, economy of strength, *etc.*, but demanded much more from the brain, to its capacity. Occasionally, he demonstrated how to prepare in advance the position of hands in playing chords, the feeling of distances, the analysing of figurations in passages of different curves—he called this once in later years the "geometry of piano playing".

Arriving home after those exciting hours, I would sit at my Ibach Grand, trying to put all these new ideas into practice. But how difficult and confusing it was! Weimar had become a turning point—the beginning of a new approach to music, art and life. I made up my mind to start all over again. Just after I had come to that conclusion, I happened to meet Busoni in the street. He took my arm, as he usually did when he met any of his girl students, and asked: "How do you like life at present?" It was the first opportunity I had of talking to Busoni alone. "It is wonderful and exciting", I answered, "but full of problems for me". Then I told him that I intended not to go back to Cologne, but to go to Berlin and study there a further year. He looked at me intently and asked: "Can you manage that?"—"Perhaps, if you will help me", I said. Busoni just asked: "How?" "I have written to my mother, and if you would add a letter to convince her that this year of study is justified from my side, perhaps she will understand". Busoni was silent for a moment; then he promised to come and see me the next day to discuss and to write the letter.

Next morning I waited nervously to see whether Busoni would come or

whether he had forgotten all about it. But there was a knock at the door and, with his quick and swinging step, he stood there before me and sat down at once at my little writing desk. Immediately he came to the point. "Have you already written to your mother?", he asked. I showed him my letter and he went over it. Then he smiled and said: "If your mother is not touched by that, she must have a heart of stone". "On the contrary", I replied, "she loves me too much: she is afraid to leave me alone in Berlin". "Egoism", he murmured and began to write. While I was sitting behind Busoni, waiting until he had finished, I was fully aware that this was a great moment in my life. He handed me the letter with the words: "Read it later. I want to make an appointment with you. Gerda and I would like to visit you next Sunday for tea. Is that all right with you?" I fell from one excitement into another, could hardly thank him for his letter and said something that was probably rather stupid. Busoni was already at the door, saying: "I hope I have helped you. I like you for your struggle". And off he went. And the contents of the letter? I remember them very vaguely. But what I remember is that Busoni took my part in the struggle with my mother, trying to convince her that my intentions were right and that she should believe in me. And, best of all, my mother gave in.

When I told this news one evening as we were together at the Hotel Erbprinz, the Busonis and some of my new friends were very pleased and I had the exciting feeling that a door had opened for me into the unknown future. Gerda suggested that I could stay in their house in Berlin until I had found suitable lodgings. I felt with gratitude that I had made friends during these months in Weimar; some like Irene Schäfsberg and Egon Petri became friends for a lifetime. The closer contact with Ferruccio and Gerda developed some time later in Berlin, but the foundation was laid in Weimar and, strangely enough, Busoni's last greetings to me one year before he died came from Weimar when he wrote about the performance of Stravinsky's *L'histoire du Soldat*. Though he was already desperately ill, he had travelled for hours to listen to a new work in which he was interested.*

Now the time of our departure from Weimar drew nearer and nearer. The first to leave was Frieda Kindler (later the wife of the composer, van Dieren). If my memory is correct, she played once before she left Liszt's Concerto in A. Even at the present time this Concerto may be regarded as a sort of stepsister to the Concerto in E flat, and in 1901 it was almost a novelty. There is still another event to report—Busoni playing his own violin Sonata in E minor, op. 36a, with Petri who performed the violin part amazingly well. In fact it was Busoni who urged Petri to decide on the piano and to give up the violin entirely.

If I try to summarize the effect of Busoni's influence on these young musicians, I have to admit that it was only much later that I found it possible to come to a clear judgment. But of one thing I was certain even in Weimar: the greatest influence of Busoni as a teacher was in the universality of his way

* See also p. 43 [Ed.]

of broadening our minds and our horizon about musical opinions and taste. He wanted to free us from conventional, average feelings. This, together with his own frequent playing in his perfect and powerful way, could not but be deeply impressive and inspiring to all of us. Yet Busoni never forced his opinion on his pupils. On the contrary, sometimes when he talked about the most important problems, it seemed as if he had not the slightest interest whether we followed and agreed with him. He liked to give himself completely and whoever had open ears could take from him as much as he wanted and had the capacity to take. For many of us, a seed had been planted which was to grow through the years, even through a lifetime. However—but this is only a guess—some of the pupils went away entirely unchanged. Szanto's remark was right: "They do not want to change". There were even some who rejected Busoni's interpretation, especially of Beethoven.

Not all of Busoni's pupils achieved world fame as pianists and I know no one who could be compared with the giant Busoni. Apart from Egon Petri, some became excellent pianists like Zadora and Steuermann, and even most of those who did not continue their public careers are now fine and successful teachers. As Petri, who is now in California, has expressed it: "We pass the torch of Busoni's genius from one hand to the other".

Busoni's departure from Weimar was hanging like a dark cloud over us. He had suddenly to leave a week sooner than expected because of concert engagements in England. We all saw him off at the station. But what was this strange group of people coming along the platform? There was a street musician with an old broad-brimmed hat and his violin under his arm, scratching some little melodies on his instrument—we recognized him as Egon Petri. Following him was Gerda with little Lello in his pram, dressed up as her own cook in blue cotton and a white apron. Another played the part of the porter with suitcases under his arm and an old cap on his bald head; at the end of the little procession was a grotesque old lady with a veiled hat, long skirt and a black shawl round her shoulders. This was one of the pupils who was sometimes teased for his feminine looks. I do not know who invented this little masquerade, which was apparently put on to ensure that the last minutes with Busoni were cheerful and gay. But at that moment Busoni was not in the right mood to enjoy this harmless fanciful joke. He gave no hearty laugh, only a friendly but awkward smile. He too seemed depressed. The end of the lovely summer weeks in Weimar with his young friends meant for him the beginning of the winter season, with travelling and concert touring all over the world. Recitals where he could choose his new and monumental programmes, always stimulated him but he thoroughly resented playing in small provincial towns.

From the station we all separated in different directions to go home. This farewell was a heavy burden on our minds, for we were thinking of the experience of these two-and-a-half months with Busoni. We would meet him probably now and then in Berlin, but there would be no possibility of lessons until the next summer. We each felt that we had to go on again alone.

Footnote.

These personal memories of Busoni are not intended to add anything to his great reputation to-day as artist and composer. The work which he left after his premature death in 1924 bears witness to what he had to give to the younger generation and to the world. Professor Edward Dent has dealt fully with his work in his biography of Busoni. One point, however, might be mentioned here. Besides his four operas and numerous orchestral works, Busoni wrote a great number of compositions for the piano which are gaining more and more admirers among the young musicians, and it is beginning to be realized how greatly these works can enrich any recital by a pianist who is able to perform them.

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The Half-Year's New Music and The Half-Year's Film Music (p. 64ff)

Compiled by HANS KELLER

CONTRIBUTORS

Paul Hamburger's contributions are marked by two asterisks, Godfrey Winham's by one asterisk, mine by none. Winham, a newcomer to the music-critical scene, needs no introduction: he receives an entry in the first survey itself (p. 62). Donald Mitchell will rejoin this team as from the next tabular surveys (August, 1954).

SYMBOLS

Two additional symbols have been introduced, *i.e.* M and S. M means "masterpiece", S means that the score or music in question has been read. Like G, either may appear in brackets (or double brackets: another new differentiation) which, in the case of (S), mean that the reviewer could only glance at (parts of) the score. ((S)) signifies, of course, an extremely cursory glance. A renewed, complete list of symbols and abbreviations will be given next (and every succeeding) August.

INCLUSIONS AND EXCLUSIONS

In view of space limitations, this problem has proved the most difficult of all: an aesthetically conscientious survey has to take many reasons for inclusion into account and important merits or important demerits do not always decide the question. The August surveys will give a statement of our principles of inclusion and exclusion, and each entry will give its own reason(s) for inclusion in symbolic form. Meanwhile, readers (and composers) are reminded that while masterpieces and works of genius are, of course, never excluded, there are numerous reasons why a more valuable work—sometimes even an excellent work—may have to surrender what may seem its rightful place to a more insignificant or bad piece: protests after August, please.

Innumerable works and film scores have been heard for these surveys; the following pages offer only a very limited selection.

COMPOSER	WORK	PERFORMANCE
*Jean Absil (Belgian, b. 1893).	<i>Le Zodiaque</i> , cantata for solo voices, pfte. concertante, chorus & orch., in 3 mvts. with 4 sections each: — — —.	EP: TP, 8.10: +. BBC chorus & SO under Oivin Fjeldstad, with Janet Howe, Raymond Nilsson, Ernest Lush (pfte.).
*Malcolm Arnold.	Symphony no. 2 in 4 mvts., in E \flat (G). Op. 40 (1953). S.	BP: HS, 22.6. Bournemouth Municipal under Charles Groves.
Malcolm Arnold.	Second Vln. Sonata: + — — —. (1953.)	P:RFH Recital Room, 21.10: + —. Suzanne Rozsa [— —] & Paul Hamburger [++].

	ANALYTIC FEATURES	PRESS	COMMENT
chorus ldstad, ymond pffe.).	"Variations" within 3 "symphonic" mvts. Hollywood style; rambling modulations [---], 1890 harmony with "modern" twists [---], constant plagiarism (Ravel, Debussy, Rachmaninov, etc.). Competent texture & instmntn.: ((+)).	L, D.H. (15.10): "rather pretentious".	Chosen by int'ntl. jury for 1953 Oslo ISCM fest., & one of 3 fest. works afterwards broadcast live by BBC.
mouth Charles	Firm concentric tonalities allow bold excursions. 1st mvt.: E♭. 1st (Mahlerian) subj.: subtle irregrs. Far-flung trans. [++++]; 2nd subj. in A! Dvpt. over C. Compressed recap. [++++]: 2nd subj. instead of 1st's second of 3 st'mnts: (G); exp.'s trans. forms coda. Weighty g scherzo, dvptl. trio: + + +. P'cdy 3rd→tonic of b <i>lento</i> (quasi-sonata). Recap. arrives in IV's IV, turns to I for <i>ostinato</i> cont. Finale: <i>rondo</i> , E♭. Main tune rel. to 1st mvt.'s 1st subj., juxtaposed with e fugue revealing <i>lento</i> 's tonal function & rel. to its main th. by ½-tone motif, esp. in recap. over tonic e pedal; this falls to E♭ for last return & <i>maestoso</i> coda which combines mvt.'s & work's main themes & resolves their tonal conflicts: (G).		Spotless architecture & texture, mature synthesis of Mahler, Sibelius, Stravinsky, Bartók, Rawsthorne (?) & popular influences, rich thematicism & vigorous logic; an unexpected & moving revelation. Self-repeating themes repeated with subtle colour changes (Sibelius); dvpts. really develop., e.g. in <i>Lento</i> : profound re-sublimation of devalued popular chordal material ("bitonally" superimposed added 6ths, etc.); oppositely, finale's superb grotesquerie on bass of main th.'s waltz-rhythmic cadential ext. and, later, separate (Bartókian) dvpt. of its top, as mvt. grows from "tune-ful" beginnings to majestic close.
I. 10.: [---] +].	In this instance, there are no analytic features: you can only analyse a form, & it needs an (often very fortunately) irresponsible Malcolm Arnold to proffer this shameless piece of talented formlessness to the public. There is one point of interest: an outworn chromatic motif is treated in (tonal) serial manner in that its latter 2 notes are transposed to the lower 8ve.	<i>Musical Times</i> (Dec.), Donald Mitchell: ---.	With further reference to <i>The Half-Year's Film Music</i> (p. 64), we w'd remind Mr. Arnold that there is not the faintest point in playing at playing, & that the worst possible artistic experience is a good composer's bad piece without a functional beginning and without even an unfunctional end. The son. won't even do as an exercise, for nothing is being exercised except the musical listener's mind. Retain one or two ideas and scrap the rest, unless you think it fun to bamboozle the contemporary highbrow idiot.

COMPOSER	WORK	PERFORMANCE
*Karl-Birger Blomdahl (Swedish, b. 1916, studied with Hilding Rosenberg).	<i>I Speglarnas Sal</i> ("In the Hall of the Mirrors"), 9 sonnets for soloists, chorus & orch.: — — (+). Chosen in co-op. with poet from Erik Lindgren's <i>Mannen utan Väg</i> ("The Man Without a Way").	P: Oslo ISCM fest., 5.6: +—. Soloists, members of Thtr. Royal (Stockholm) Opera Chorus, & Orch. of Oslo Phil. Soc. under Sixten Ehrling.
Benjamin Britten.	"Winter Words" for tenor & pfte.: G, M. Op. 54 (1953). Lyrics and ballads by Thomas Hardy: <i>At day-close in November</i> ; <i>Midnight on the Great Western</i> (The journeying boy); <i>Wagtail and baby</i> ; <i>The little old table</i> ; <i>The choir-master's burial</i> (The tenor man's story); <i>Proud songsters</i> (Thrushes, finches, and nightingales); <i>At the railway station</i> , <i>Upway</i> (The boy with the violin); <i>Before life and after</i> .	RP: TP, 28.11: + + +. Peter Pears & Benjamin Britten. (BBC recording: + +.)
*P. Racine Fricker.	Concerto for viola & orch. in 3 mvts. ("Rhapsody", "Intermezzo", "Capriccio"): + + —. Op. 18. ((S)).	P: Edinburgh Fest., 3.9: +. Primrose with Philharmonia under Boult.

	ANALYTIC FEATURES	PRESS	COMMENT
+ - Thtr. Opera Oslo a Ehr-	9 mvts. in 5 groups: 1-3, 4, 5 & 6, 7, 8 & 9. A number of ephemeral good ideas [+], but formless forms & derivative, inconsistent material: --; constant pedals (1st mvt. c throughout) & <i>ostinati</i> : ---; naïve canons, etc., artificial modality, unfunctional dissonances: --. Instrmntn.: +- (effects without causes). Choral writing: + (Messiaen influence?).		Tho' "impressive" when 1st heard (it won the Oslo ISCM fest.'s 1st prize), on further study reveals itself largely barren & often pompous. Overpowered instead of inspired by the text, the music proceeds backwards from Bartók <i>via</i> Debussy, bordering at times on non-existence.
Peter Britten.	Concentric tonality: d-c-A-c-B \flat -E \flat -C-D, i.e. a highly integrated key-scheme. The influences are Britten (2nd str. 4tet in (IV), <i>Michelangelo</i> in (VI), <i>Donne</i> in (VIII)) & Purcell, to whom (V) owes the rhythmic metamorphosis of its melismata, tho' their stressedly thematic treatment (they later appear in the accomp.) is again Britten's own. Every technical problem is solved with a supreme mastery that hardly seems of this century. When shall we see the score?	<i>Musical Opinion</i> (Jan.), Donald Mitchell: G, M's.	One of Britten's major works, & possibly his best song cycle to date. Among its greatest achievements is the continued musicalization of descriptive approaches (very striking in (II)). Lyrical (III) impressed even Britten's more violent detractors, e.g. the Editor of this journal. For his subdued scherzos (IV), Britten seems once and for all to remain in c. The flat leading note (end of (V)) is divested of its significance as Engl. modal decoration. The melodic invention of (VIII) is wellnigh unprecedented.
9: +. monia	Bartókian concentric chromatic b (B). 1st (best) mvt. near-monothematic, with Schönbergian "developing variation": ++; clear ternary sub-structure: ++(-). 2nd mvt. (IV): "minuet" without trio (cf. 2nd mvt. of Sessions' 2nd sym.); main th. [+++] with somewhat forced cadential motif (-) & some obtrusive Hindemithian modulatory dvpt.: -. 3rd mvt.: returns to tonic suggest quasi-rondo with introd., but v. obscure; obvious eclecticism from <i>Mus. for Str.</i> : -. Varying norm of dissonance: -. Two beautiful melodic passages: ++.	L. Alan Frank: 1st 2 mvts. --, 3rd mvt. "much superior".	Fricker's eclecticism still strong but now more natural. Formal ideas v. imaginative, but lack of structural tension; too emphatic Hindemithian modulations persistently disturb generally Bartókian harmonic atmosphere [-]; parallel inconsistencies in (otherwise ++ & much improved) scoring. The solo viola writing is also surprisingly good but leans rather too heavily on Bartók.

COMPOSER	WORK	PERFORMANCE
*Richard Maxfield (b. 1927, American, pupil of Sessions (mainly) & Křenek).	"Structures" for 10 wind instmts.: ++. Op. 23 (1953). S.	P: R.B.A. Galleries, 24.11: --. Chalumeau Ensemble under Maxfield [+].
Richard Maxfield.	2nd Cl. Son., in 3 movts.: + (-). Op. 20 (1953). (S.)	EP: Morley College, 26.11: ++-. Georgina Dobrée (an excellent cl'ist) & Peter Stadlen.
Nikos Skalkottas (1904-49, Greek, pupil of Paul Kahn, Kurt Weill & Schönberg (1927-33) to whom he said he owed most. Wrote more than 100 major works; practically all of them have remained unknown & unperf. The Skalkottas Archives at Athens are collecting them & U.E. (Vienna) has started publ. them: see <i>Little Suite for Strings</i> [+++ , M?, (G)?] (S), publ. 1953.)	Five Greek Dances (1946?) for orch.: (G), M, +++.	EP: TP, 3.9: +. BBC Symph. Orch. under Goehr. The first, second, third & fifth were again perf. under Goehr, at the Albert Hall, on 1.12 (Philharmonia). This was their LP: +.
Nikos Skalkottas (twice called "Skallotas" by the BBC announcer).	<i>Andantino, Polka & Sérénade</i> (i.e. last 3 mvts. from last of 4 suites (1941) for pfte.: (G), M, +++.	P?: TP, 17.11: +. Marika Papaioanou (BBC recording: +), who performed the <i>Sérénade</i> previously on 16.11 at the W'm: ++.
Nikos Skalkottas.	<i>Passacaglia</i> for pfte.: (G), M, +++ (1940: from a set of 32 pieces.)	The same double perf. (Papaioanou) & evaluation as above. According to the programme, the W'm perf. was P.

	ANALYTIC FEATURES	PRESS	COMMENT
24.II: sembi	12 "structures", differentiated harmonically by use of one different transposition of a tone-row in each & also by characteristic textures, types of phrase, etc., in a logical progression & grouping which reaffirms the timeless element in the sonata-principle. Sections 1-3 form "exposition", 4-9 "dvpt", 10-12 "recap" & "coda". Texture & instrmntn: + + +.	T (30.II): + -. <i>Musical Times</i> (Jan.), Donald Mitchell: - -.	A work in which the influences of Webern, Schönberg & Stravinsky are assimilated into contents of original poetry. Within each section, the continuous alternation of the row with its retrograde (BS being identical with RI, R with I) forms a firm substructure allowing line, harmony & rhythm to develop with energetic yet unhurried spontaneity. Convincing & sonorous throughout, the work has moments (e.g. the dvpt's chordal opening) of great inspiration.
26.II: Dobrée Peter	Extreme clarity of consistent formal dvpt. & texture: + +. Infantile mannerisms (e.g. codas) don't gain by being subjected to studied variations: -.	<i>Musical Times</i> (Jan.), Donald Mitchell: +.	A composer of rare if narcissistic competence whose "2nd period" must be awaited with interest.
Symph. The & fifth Goehr, on I.12 was	Greek modes firmly based on diatonic scheme: a-e \flat -g-D-g#. I.: Ternary with middle in e. Tonal recap. precedes thematic recap.: + + +. Pre-determined Picardy end: + + +. II.: Again major end, so that a diametrical tonality is ach'vd thru'out: + + +. III.: Rhythm'clly the freest treatment; more song [+ + +] than dance. IV.: Natural 7/8 & functional variations of soloistic scoring: + + +. V.: Poly-rhythm with episodic 4/4: + + +; curious rel'n to <i>Peer Gynt</i> .	T, W.S.M. (2.12): + [(-)?], mastery not recognized. <i>Musical Times</i> (Jan.), Donald Mitchell: (G), + + +.	A composer of remarkable stature with a (nowadays) quite exceptional ear. The chief technical achievements of this suite are (a) integration of dance & musical prose, (b) the exact optimum (extremely difficult in folkloristic arr'mts) of harmonic freedom-cum-obedience, & (c) the spotlessly clean and full sound. Slow (III) shows symph'ic breath &, despite the occasion, an intensity of imagination that seems indicative of genius. The freer the mel'y seems, the more strictly thematic it proves.
Marika ording: the Sér. 6.II at	Written in the composer's own, new atonal system: + + +. Uniquely sensitive pfte style. I.: Ternary with variational recap. II.: Ternary with symmetrical and anti-symmetrical forms (based on contractions). III.: Ternary with basic motif determining the whole and variational recap. All + + +.	<i>Musical Times</i> (Jan.), Donald Mitchell: (G), + + +.	Skalkottas' ear enables him to graduate and distinguish between, transparent and translucent textures: hear, especially, the chordal accompaniment of I. The harmonic dvpt. is free from all arbitrariness: this above all shows a possible genius amongst contemporaries.
(Papai above ramme	Written in both twelve-tone & the composer's own technique: + + +. Widely-spun ternary form based on sequential theme of 4 + 2 (instead of 4 + 4) bars: + + +. Varying metres, complex rhythms, tho' the top line usually consists of regular figures, i.e. one (additional) quasi- <i>ostinato</i> per variation.	<i>Musical Times</i> (Jan.), Donald Mitchell: (G), M, + + +.	An outstanding build-up with a middle section as contrasting as tho' it weren't thematic, & a climactic recapitulation of 5 variations (the last being shortened) which ends at the only possible moment: despite the strange journey, one is given a clear (pre-)view of the destination.

COMPOSER	WORK	PERFORMANCE
Bernard Stevens.	Fantasia for vln. & pfte. (Phantasy on a theme of Dowland): +- Op. 23 (1953). (S).	P: RFH Recital Room, 21.10. +- Suzanne Rozsa [-] & Paul Hamburger [++].
Bernard Stevens.	"The Palatine Coast": Three Folkish Songs for High Voice & Pfte.: +(-). Words specially written by Montagu Slater (1953).	P: Arts Council, 14.12: + (-). Sophie Wyss & Kenneth Baker.
Igor Stravinsky.	Cantata for soprano, tenor, female chorus, 2 fl., 2 ob. (c.a.) & vlc.: (G), (M), +++ -(-) (1952). (S.) "This CANTATA is dedicated to the Los Angeles Sym- phony Society which per- formed it under my direction and for the first time on Nov- ember 11th, 1952." Anon., 15th/16th century lyrics.	EP: RFH (Engl. Opera Group) 17.11: ++. Arda Mandikian, Peter Pears; female chor. trained by Imogen Holst; John Francis & Albert Wag- gett, Joy Boughton & Edward Selwyn; Terence Weil; under Paul Sacher.
*Fartein Valen (Norwegian, 1887-1952. Prolific; 5 symphonies, much a <i>cap- pella</i> music, etc.; Schön- berg infl.).	<i>Le Cimetière Marin</i> , for orch.: ++; M? Op. 20 (1934). An interpretation of Valéry's poem. S.	EP: TP, 8.10: +- . BBC SO under Oivin Fjeldstad.
Godfrey Winham (b. 1934, Seiber & Alwyn pupil; "Composition" for str. 4tet (1953): ++; pfte. Scherzo (1953): +++).	4 pfte. Pieces: +- - (1951-2). (S).	P: RFH Recital Room, 30.9: +++ . Paul Hamburger.

	ANALYTIC FEATURES	PRESS	COMMENT
21.10. [-] & J.	Intro.—theme—allegro—adagio— allegro: some structural paral- • lels to Stevens' 4tet, where variation, rondo, & cyclic (symph.) form are rolled into a contin. mv't. Texture largely +, but fiddle-writing itself sometimes —.	<i>Musical Times</i> (Dec.), Donald Mitchell: — — +.	In no way equal to the 4tet which has been previously reviewed in these pages. The level of inspiration is low; the formal build, therefore, far less adven- turous. But Stevens remains a master of the compressed end.
+ (-). enneth	I.: A sincere, flowing piece of impressive technique. II.: Slow & rather empty: (-); the quintuple rhythm (2 + 3) enhances the "folkish" character. (III) partakes of both the jig & the tarantella: +.		In (I), Stevens' <i>coda</i> devices seem to run riot for the 1st time: the final intensification appears to spoil its intentional suddenness by unintentional abruptness. (III) is the best form.
Group dikian, chor. Holst; Wag- Edward under	Built on (& against) pre-classical schemes or, in classical terms, as semi-inverted rondo form [A (chorus: <i>Versus I</i>)—B (sop- rano: <i>Ricercar I</i>)—A ¹ (chor.: <i>Versus II</i>)—C (tenor: <i>Ricercar</i> <i>II</i>)—A ² (chor.: <i>Versus III</i>)— D (soprano & tenor)—A ³ (chor.: <i>Versus IV</i>), in that "principal section" is a pre-, inter- & post- lusive refrain while "episodes" assume decisive weight. Pro- gressive tonality: (Phryg.) e → A. The most strikingly new technical feature is the (tonal) adoption of serial technique in (C).	While the Cantata's status has been recog- nized by the <i>New York</i> <i>Times</i> , the <i>Los Angeles</i> <i>Times</i> , the <i>New York</i> <i>Herald Tribune</i> , etc., our own press, led by T (F.H.) has made a Beck-mess of its job: "Stravinsky may, if he pleases, knit with chattering inexpress- sive wind instr'mts, but let him keep his doctrinaire hands off Engl. poetry, for which . . . he has no ear". (18.11.)	A disappointment for the <i>Mass</i> lovers & a more than pleasant surprise for the <i>Rake</i> haters. The genius as well as the master are glaringly if intermittently apparent, but the style which Stravinsky has developed, i.e. Repressionism, results in lack of contrast for all but the inner circle of passive repressionists; for us others (D) is the only suffic. contrast, & some of the <i>Rake</i> 's predictabilities recur <i>mu-</i> <i>tatis mutandis</i> . A fascinating piece for a really critical study— but not by <i>The Times</i> .
BC SO	Near-12-tonal. Severe thematiz- m [+ +], motivic-harmonic integration [+ +]; continuous cptl. dvpt. of opening motifs, whose most imp'tnt. is a fig. revolving round g, <i>ostinato</i> almost throughout, & creating a latent g-G tonality. Original, expressionistic formal arch: + +; <i>coda</i> [+ + +] settles on G's V ⁹ minus root (!), a chord combining the notes of 2 of the other main motifs.	L, D.H. (15.10): "very charming & poetical".	A powerful & beautiful work, owing much to Schönberg yet strikingly independent & per- sonal in thought & sound. A real performance may well reveal it to be great music.
30.9. ger.	Technique-conscious, but there is quite some technique to be con- scious of: + + —. Sch'b'gian, Bartókian, Bergian & Seiberian infl's (occasionally overpower- ing) & methods. Various kinds of symmetrical, repetitional & ternary pre-occupations, incl. recapitulatory inv's. & incon- sistencies between struct'l sym- metries & atonal harmony: —.	T, J.C. (5.10): + —. <i>Musical Times</i> and <i>Musical Opinion</i> (both Nov.), Donald Mit- chell: + + —.	A penetrating, at times amazing musical intelligence, as yet partly at the student's stage, which means both self-love and selflessness (identification with models). This mind will be able to say whatever strives for expression, & is already capable of alluding to it. The handling of the 12-tone technique is extremely natural.

The Half-Year's Film Music

For introductory remarks on contributors, symbols, inclusions and exclusions, see The Half-Year's New Music on p. 55.

DATA (composer first)	FILM MUSIC	AND	BEYOND
Malcolm Arnold (<i>cf.</i> MR, XIV/3, p. 222, 1st 2 entries): <i>Albert R.N.</i> : ++--. D: Lewis Gilbert. Sound: H. C. Pearson. Eros Films. PS: Od. M.A., 7.10.	Semi - progressive tonality a→C: +. 8 entries with plenty of musically allusive or/and burlesque references: +. Sparing use of music: +. Some tautologies: -. Lazy thematic (rather than variation) technique: -. Dramatic use of <i>Wechsel</i> -dominant minor chord in recapitulatory 6th entry: +.		In this score, Arnold is losing his grip on psychic reality: we are sure he isn't sure when he purposefully means to parody & when he doesn't mean anything in particular. <i>Mutatis mutandis</i> , The Film-Goer's Guide to the <i>Rake's Progress</i> , i.e. to musical hell.
Arthur Benjamin: <i>The Conquest of Everest</i> : +++(-). Ed.: Adrian de Potier. c: Muir Mathieson: +. Recordists: Ken Cameron, Ken Scrivener: +++. Group 3, Countryman Films, Brit. Lion. PS: Palace Theatre, 21.10.	Subtly progressive tonality (C→A: +++-) enhancing a complex, extended, and at times suspended climax based on motto- and <i>Leitmotiv</i> -techniques, variations, textural intensification, & harmonic tension: +++. The 3rd & 7th of the 20 entries are too descriptive: (-).		A general musical lesson in repeated formal suspension by simultaneous tension & dis-tension, varying in proportions: +++. Probably Benjamin's best film music, & one of his best scores altogether, as a concert extract (Donald Mitchell's idea) w'd readily show.
Francis Chagrin: <i>The Intruder</i> : (+)-. D: Guy Hamilton. c: Muir Mathieson (RPO). Recordists: Bert Ross, Red Law: see below. Recorded on R.C.A. Brit. Lion. PS: Empire, L.Sq., 13.10.	Over-average competence inside the cinema, average without: (+). Over-eclectic, with a preference for the more primitive technical devices, e.g. <i>ostinato</i> rather than even the most rudimentary dvpt: -.		A complicated proposition from the point of view of trans-cinematic evaluation: both harm- & useful for the listening mind & the conditioning of its automatic reactions to contemp. music.
Edric Connor (Advisor on African music): <i>The Heart of the Matter</i> : -(+). D: George More O'Ferral (<i>cf.</i> MR, XIV/3, p. 222, 1st entry). Sound Supervisor: John Cox (<i>cf. loc. cit.</i>). Recordists: Bert Ross, Red Law (<i>cf. loc. cit.</i>): +. London Films. PS: Carlton, Haymarket, 19.10.	Cyclic D _b structure. At least 12 of the 19 entries are placed according to the mechanical principle of strengthening the film's transitions [-] & intensifying their movement (if any); some of the African stuff (e.g. title & cyclic 16th entry) must have been Europeanized: -.		One is grateful for what practical demonstration the track offers of African music [(+)], but in principle the musical approach is <i>kitschy</i> : to use "real" music as unrealistic background atmosphere is an aesthetic contradiction: -.

DATA (composer first)	FILM MUSIC	AND BEYOND
Mátyás Seiber: <i>Graham Sutherland</i> : M, + + +. D: John Read. Recorded at Lime Grove Studios: ——. BBC Television Film in association with the Arts Council. 1st screening: TV, 7.12. S.	10 simple, spotless pieces, dodecaphonic (C-B-F-E-B \flat -E \flat -D-G-F \sharp -C \sharp -G \sharp -A) except for the amiable, pastoral 5th (\rightarrow A minor) which, however, is strongly integrated with (e.g.) the 1st by way of its rhythmic structure & contour; it makes motivic use of the intervals of the 3rd & 5th (which don't occur in the row's melodic line). The row itself does not go to form a thematic unit.	The best & most musical film score of the season; it ought to be rescued from threatening oblivion (i.e. film societies & film festivals). Short of complete concert perf.'s, the 6th piece, a weighty fugue of almost 3 mns., sh'd be made accessible to the musical public as soon as poss. As for the TV public, where are the protests which Messrs. Howes, Hussey & Co. w'd have expected?
**Marlin Skiles: <i>Battle Zone</i> : + + — — —. D: Leslie Selander. Recordist: Charles Cooper. Allied Artists Picture. Assoc. British-Pathé, Ltd. PS: Studio I, 3.7.	(a) Battle music & (b) "uplifting" patriotic march-tune are stated during the credits & used programmatically throughout. (c), an Italian "folk" tune, & (d), 'far-Eastern' music of a gruesome kind (standing for the North Koreans), are interwoven later. Effective, slick, undistinguished; (d) best, (c) worst. (a) consists of the débris of many good modern son. dvpts. and <i>codas</i> . 19 entries, i.e. too many. About half of the battle scenes have music. The fire obliterates two out of three chords, often forming harmonic progressions ordinarily beyond the composer's imagination.	(b) lands on 'Mastersinger' sequences which jar against the rest of the score. (d) uses a Brittenish harp & flute clause. (c) is a conscious but deadly serious paraphrase of the consequent of "Santa Lucia", altering one note & inverting one interval in the first two bars, & returning to the original in the last notes of the second two bars; standing for the sentimental reminiscences of the hero's "Roman holiday", it is involuntarily apt.
**Dimitri Tiomkin: <i>Return to Paradise</i> : — — — (+). (American.) c: Dimitri Tiomkin. PS: Od.L.Sq., Sept.	Continuous tautology. A pacific ocean "theme-song" vocalized by unspecified female, appears with every technicolour love scene & evening cloud. Too many, & too repetitive entries. Total absence of musical dvpt.	A <i>concertante</i> pfte. part (semi-percussive) is used in the effective shipwreck and battle music in c.
**Gilbert Winter: <i>Three Steps in the Dark</i> : + +. D: Daniel Burt. Sound Supervisor: Eric Humphriss. Sound: R.C.A. PS: Studio I, 7.7.	4 entries: beginning, end, two in the middle. Just right for a thriller. Two motifs sufficient: "mystery" motif in g (?) & an aptly dreary love motif in f \sharp which, as the situation between the lovers clears (3rd entry) goes to D.	Excellent orchestration includes passages of thrilling harmony for str. 4tet. This stresses that the murder, at a week-end party, is a family affair.

DATA (composer first)	FILM MUSIC	AND	BEYOND
Victor Young: <i>The Sun Shines Bright</i> : — — —. D: John Ford. Sound: T. A. Carman, Howard Wilson. Argosy Production, Republic Picture (American). PS: Academy, 26.10.	The 10 entries heard before we left this empty piece of inverted snobbery in disgust sufficed to enlighten us about the conventional (folk-song) motto structure, the obscene harmony & scoring, & the somnolent placing. The score shows the exact opposite of every single piece of sensible advice given by Eisler.		This prize-ful film lends illegitimate support to the most recent highbrow ethic that Hollywood isn't so bad. In fact, neither the famous director nor the prominent comp. c'd have done worse, & the film academicians streamed into the Academy Cinema & re-emerged as the ambassadors of filth.

Concert

BERG VIOLIN CONCERTO

MAX ROSTAL, THE BBC SYMPHONY ORCHESTRA, C. SCHERCHEN

Third programme, 12th December, 1953

NOR the first, but the first good performance, at least in this country, of Berg's masterpiece written shortly before his death in 1935. In the recorded version of Louis Krasner, the violinist for whom this work was written, literally every *tempo* is too fast, that of the scherzo (the first movement's second part) and the accompanied *cadenza* (the second movement's first part) exceeding Berg's metronome mark by approximately a third. The correct *tempi* taken by Rostal go a long way to de-sentimentalize the music: the *valse* and *ländler* strains of the scherzo, though they were played with great gusto and in the genuine vernacular by Rostal, sounded yet removed from reality, thus fitting in more smoothly with the advanced portions of the score. The life and death struggle of the so-called *cadenza* (cf. the "programme" of this Concerto conceived as a requiem for the young Manon Gropius) came into high relief through Rostal's steady pace and supreme technical assurance in the face of these stupendous difficulties: the remorseless tread of death, so obvious to the eye of the score-reader, became clearly audible, and distinguishable, in turn, from the hopeful, the desperate, the pleading, the resigned passages, and again from those emotionally neutral ones where the grip of the forces seems interlocked. But it was in the second movement's second part, the variations on the Bach chorale "*Es ist genug*",* that Rostal reached the highest pinnacle of interpretative art: the development of *espressivo* from within itself, and within its own orbit; i.e. unaided by the contrast of *non espressivo*. Never were his tone and phrasing effusive, yet a development, a shift in the position of the aesthetic subject rather than a definite change of tone or phrasing, did occur from the initial statement of the tune to the climax of the movement, hence to the variations where the soloist leads his fellow violinists, and from there to the *coda* which dissolves the structure into its primary materials. We had, throughout the Concerto, but more particularly in these chorale variations, the sensation of a physical and psychical journey; the soloist, in his double capacity of dramatic protagonist and sympathetic spectator (a hybrid function inherent in all romantic solo concerti but fully epitomized

* I am indebted to Hans Keller for the information that Berg's series was established before he found this chorale; the coincidence of its last four notes with the chorale's tritonic beginning B \flat -C-D-E was one of those flukes that happen, sometimes, to a genius.

only by Berg) led us, from an elemental beginning to an elemental end, through the stations of suffering of a transient life and of the artist who interpreted it.

The orchestra, obviously interested in what they were doing, gave their best which was, however, not quite good enough. Scherchen was safe, though in places too loud. Seeing that there was not enough rehearsal time to thrash out all details, the conductor should have tried to lift the orchestra over them by his enthusiasm.

P. H.

Book Reviews

Source Readings in Music History. Selected and annotated by Oliver Strunk. Pp. xxi + 919. (Faber.) 1952. 63s.

In an age when so many books on music are pretentious and hastily compiled it is a peculiar pleasure to possess a volume like this, which is clearly the product of immense labour and bears the impress of a critical and scholarly mind. Its value will not, perhaps, be immediately apparent to those fortunate individuals who have access to fabulously rich libraries and are themselves masters of several tongues. To the ordinary student, on the other hand, it unlocks a new world. The older university discipline which insisted that history must be studied from original sources and not simply accepted at second hand has been slow in gaining acceptance in the teaching of music—partly, no doubt, because so few have the opportunity of studying the sources, and partly also from a natural sloth in teachers and taught, and a comfortable suspicion that knowing anything about music at first hand is merely "musicology". Professor Strunk's book should do much to bring enlightenment in dark places, but it will have served only half its purpose if it encourages the student to imagine that it relieves him of any further responsibility. It will have proved its worth completely only if it stimulates those who use it to quarry further in the raw materials of history and to discover that knowledge is something more than a glib familiarity with other people's opinions.

In a sense the author has set himself an impossible task. No single volume, however substantial, can include all the source material needed by a historian of music. This is particularly evident as we come nearer to our own time. Professor Strunk, who ends with Wagner, devotes more than 150 pages to the Romantic period—and touches little more than the fringe. But the need for selection, though less overwhelming, is equally obvious in dealing with pre-nineteenth-century history. Some authors have to be omitted altogether, others are represented only by extracts from significant works. On the whole Professor Strunk may be said to have shown an admirable discrimination in his choice of texts, and deserves particular gratitude for his determination to print not mere paragraphs divorced from their context but wherever possible complete documents, or at least complete sections of larger works. It is precisely because the task was impossible that it needed to be done. And the measure of its impossibility is in some sense the measure also of Professor Strunk's achievement. We could all have made a different selection, but we should have found it difficult to make a better one.

To give an adequate account of the wealth of material in this volume is hardly possible without printing the complete list of contents. A glance at some of the authors represented may, however, give some idea of its scope: Plato, Aristotle, Clement of Alexandria, Cassiodorus, Guido of Arezzo, Marchetto da Padua, Tinctoris, Glareanus, Morley, Galilei, Luther, Caccini, Artusi, Viadana, Addison, Marcello, Fux, Quantz, C. P. E. Bach, Algarotti, Burney, Jean Paul, Berlioz, Schumann—these are merely some of the contributors. Theory is generously represented, particularly in the mediaeval period, but Professor Strunk has not forgotten that music is a social phenomenon, and has drawn freely on accounts of musical life at different periods, some of which are all

the more informative for being satirical or argumentative. Particularly valuable are the numerous prefaces to printed music. We need not suppose that these are always the work of the composers; but whether or not they throw light on the psychology of creative musicians they very often tell us incidentally a good deal about the conventions and ideals of the periods to which they belong. In the nineteenth-century sections the most valuable contributions are undoubtedly the extracts from Jean Paul and Hoffmann. They not only illustrate vividly the intellectual background of Schumann's critical writing but also serve as very suggestive pointers to the character of much of his music.

Large sections of this book could safely be put into the hands of any intelligent student, with instructions to browse freely. The earlier part of it, however, would be dangerous for anyone who had not already made a fairly thorough study of the problems of mediaeval music. This part is rather to be used as a text-book for tutorial or seminar work, where difficulties can be explained before they set up permanent misconceptions. The reason for this is partly Professor Strunk's modesty in refraining from anything in the way of detailed commentary, and partly the nature of mediaeval terminology, which is often confusing to beginners and is not always clear to experts. Professor Strunk has faced the problem boldly, by employing the same word in English where it exists, e.g. "harmony" for *harmonia*, "modulation" for *modulatio*, and leaving the reader to sink or swim. Without assistance the beginner will certainly sink, since *harmonia* does not mean "harmony" in the modern sense and *modulatio* does not mean "modulation". The experienced student knows what Isidorus means by "*Musica est peritia modulationis*"; but the dangers inherent in Professor Strunk's "Music is an art of modulation" are obvious enough. Perhaps it is in the extract from Isidorus that the lack of a commentary is most keenly felt. Much of what this author says about music is nonsense, but there is no indication in Professor Strunk's notes that this is so, and no hint that the derivations proposed are fantastically inaccurate.

The proof-reading of a book of this kind must have been a major undertaking, which seems to have been very thoroughly accomplished. "The two general" for "the two genera" in Monteverdi's preface (p. 414) is not a grave error nor likely to cause much embarrassment. My only serious criticism is of the harmonizations of the figured basses in the seventeenth-century section. They are unnecessarily fussy, with too many *appoggiaturas* and passing notes, and in particular the examples from Agazzari are not correct.

J. A. W.

Benjamin Britten. A commentary on his works from a group of specialists, edited by Donald Mitchell and Hans Keller. Pp. xii + 410, illustrated. (Rockliff.) 1952. 30s.

Good wine, they say, needs no bush and the oinophile who finds himself confronted with this tangled mass of foliage may well wonder if *Cru-Britten* is a genuinely chateau-bottled product or some antipodean Sparkling Burgundy type. Enthusiasm is always to be encouraged, even when it manifests itself on a royalty basis, but when it appears to be completely uncritical, resembling nothing so much as the comments of schoolgirls on a favourite games mistress, it is permissible to question the wisdom of allowing such gushes of feeling, admirable though they may be in themselves, to be published.

For example, when Mr. Norman del Mar writes that *Albert Herring* stands to *Lucretia* as the *Meistersinger* does to *Tristan*, all he presumably means to imply is that the composer has followed a tragic opera by a comic one: he might as well have written *L'Elisir d'amore* to *Ugo, Conte di Parigi*, or *Le Medecin malgré lui* to *La Nonne Sanglante*; but the implied comparison of Britten with Wagner is slightly ridiculous and tends to prejudice the reader at the outset.

The essays are described as being by "a group of specialists" but the specialization is not always apparent. Dr. Redlich says that Britten has not supported "the typically British growth of competitive music for choir, as composed from the days of Greene, Boyce and Arne down to Parry, Elgar, and the contemporary heirs of the 'Three Choirs'

tradition". It would be interesting if Dr. Redlich would name some works in this tradition by Greene, Boyce, or Arne. The present reviewer is aware of a certain amount of church music by the first two composers and an oratorio containing a minimum of choral music by the elder Arne, but nothing by any of them in the "Three Choirs" tradition. Again both Dr. Redlich and Mr. Mitchell express keen appreciation of Britten's originality in making his choirboys whistle: the effect is happy, but both Charpentier (*La vie d'un poète*) and Grainger have employed similar effects.

What is remarkable over most of the volume is the quite extraordinarily bad writing. This may be explained partly by the fact that some of the contributors are writing in a language that is not native to them. We can excuse Mr. Keller when he writes "Britten's musical character is here considered from two complementary standpoints, the extra-historical and the historical. Needless to say, 'extra-historical' does not mean extra-historical, since there isn't such a thing". But what does Mr. Dickinson mean by: "There is a toccata-like opening, bitonal (A-F sharp) and conveniently collapsible in content for purposes of interim entries by means of a sequential ending which summarizes the whole"? While Mr. Hamburger, in his extremely thorough analysis of Britten's Chamber Music (complete with graphs and charts) writes "Since two developmental derivations are to be drawn from sections A¹ and B¹ ([A] and A², and [B] and B²), the rondo principle of strict contrast between the A's and B's is ruled out, and some motivic link (principle of similarity) must be instituted. On the other hand monothematicism is out of the question. How far dare one travel in the direction of polythematicism without upsetting the peculiar balance of this double cycle?" This is at least intelligible but not, perhaps, very gracefully expressed.

The analytical essays are all more or less competent and can be recommended to those who wish to know about the composer's work without actually going to the trouble of hearing it. Occasionally something feline is observed in the bag. Joan Chissell is critical of the concerti and Lennox Berkeley writes "I was able to observe one aspect in particular of his attitude towards composition. This is his extraordinary flair for what 'comes off' in actual performance and his readiness to subordinate other considerations to it". Neither Dr. Redlich in his survey of the Choral Music nor Erwin Stein in his analysis of *Billy Budd* appear to be aware of the work of Janáček, though one would have thought that there were obvious points of similarity. The same ignorance is shown by Mr. Mitchell, when describing Britten's approach to the setting of English; Janáček's *dictum* that the rhythm of the language dictates the melodic curve, is apparently too specialized for any of the specialists.

The analyses are flanked by essays from the two editors. That by Mr. Mitchell would probably be very interesting if translated into English and shorn of its footnotes and footnotes to footnotes. On the other hand Mr. Mitchell's selection of musical examples does give the impression that Britten composes entirely in terms of platitudes; an impression that is neither accurate nor, presumably, one intended by Mr. Mitchell. Mr. Keller's chapter contains a reprint of his essay in *Music and Letters* entitled "Britten and Mozart". This is an argument that Britten and Mozart resemble each other in their versatility. This argument is bolstered up by quotations from Alfred Einstein and Busoni. The fault of logic inherent in the whole argument is put by Mr. Keller in his concluding paragraph. "This is not the time, and I am not the man, to decide about the relative greatness of Mozart and Britten." But directly the question of the worth of the music is left out, Einstein's arguments cease to apply. It is one thing to cite Mozart as the most universal of the great composers, but if versatility alone is in question we can cite a large number of subsequent composers, ranging from such minor figures as Spohr and Hummel, to figures of as great talent as Dvořák and Smetana. Personally I should have thought that either Mascagni or Meyerbeer would have been a more suitable figure for comparison, but that is a subjective view.

The immediate result of this volume will be to prejudice people against Britten, but if his music has the value that the contributors assume, it will, in time, live it down.

R. G.

Orpheus in new guises. By Erwin Stein. Pp. vii + 167. (Rockliff.) 1953. 21s.

It was an excellent idea of Hans Keller and Donald Mitchell to suggest a translation of Erwin Stein's older articles, mainly devoted to the music of the "Vienna school" and mostly written while he lived there as the enterprising editor of *Pull und Taktstock*, one of the most progressive and stimulating music journals of its decade. Stein was a lifelong disciple of Schönberg and a true friend of Alban Berg. He can therefore speak with authority and intimate knowledge of their achievements. His article on the principles of twelve-note composition, "New Formal Principles" (Neue Formprinzipien), has lost nothing of its sterling qualities in the intervening thirty years and his first-hand information on Schönberg's twelve-note row, on technical aspects of *Pierrot lunaire* (a work often and most impressively given under Stein's direction in former years) and on the editorial secrets of Mahler's autographs remains as topical as ever. The selection of articles on Mahler, Schönberg, Berg and Webern—originally published roughly between 1924 and 1933—has been rounded off by two articles on Mahler and Schönberg specially written for this book. They attempt the obviously impossible: to assess their music as well as their unique personalities in a handful of pages each. On second thoughts it seems a pity that Stein was not persuaded to relate his personal reminiscences of these great men whose professional life in Vienna he witnessed over a long period. Stein, the penetrating analyst, gives of his best in the papers dealing with Mahler's re-scoring, and in demonstrating convincingly the kinship existing between Beethoven's and Schönberg's method of thematic development. The three short articles on Berg and Webern, though written with equal sympathy and understanding, nowhere penetrate to the hard core of their creative problems. The obituary on Webern, published in January, 1946, and reprinted here, could have been improved by editing. Admittedly it was written at a time when accurate news from Austria was only obtained with difficulty. In the intervening years it has become common knowledge that Webern was accidentally shot on 15th September, 1945, in Mittersill, near Salzburg. Stein's welcome, but all too brief sketch of Webern's life could also be implemented by adding that—as a student of Vienna University—he became one of Guido Adler's most distinguished pupils, for whose Austrian *Denkmäler* series he edited and published part II of Heinrich Isaak's *Choralis Constantinus*. Webern graduated there not as a doctor of music (a degree not existing at German or Austrian Universities) but as a doctor of philosophy, specializing in musicology. Webern's latest compositions, to which Stein's article refers somewhat inconclusively, were listed in the books on Schönberg and his disciples by René Leibowitz (1947 and 1949). They are discussed briefly by Gerth-Wolfgang Baruch in a penetrating study of the composer published in *Melos* (Schott, Mainz), December, 1953. The same issue contains a fascinatingly thorough structural analysis of Webern's neglected and inaccessible Concerto for nine solo instruments, op. 24, by Karlheinz Stockhausen. The praise bestowed in Stein's preface on Hans Keller as translator of the German articles is fully deserved. The translation of so difficult a piece of German prose as *Neue Formprinzipien* is a model of its kind. However, I am not so sure as Stein that Keller's admittedly brilliant *formulae* will be found self-explanatory in every case. I thoroughly sympathize with Stein and Keller and their original intention to include a glossary of musical terms "lacking or unfamiliar in English" and I expressly extend this sympathy to their idea to edit a volume of terms supplementing the current music dictionaries (*cf.* my own article on this subject, "Crisis of Musical Terminologies", *Monthly Musical Record*, September, 1952, and its abusive echo in the columns of *The Daily Telegraph*, 27th September, 1952). It seems a fair guess that their laudable intention to provide a glossary of terms was nipped in the bud by the chilly reception accorded to a similar glossary in a recent book of mine.

The term "retrograde motion" (supplanting the traditional *cancrizans*), expressly championed by Stein, is well known to readers of American books on music and should find an easy passage over here. But I am not so sure that ingenious neologisms such as Keller's "thorough-thematicism" (*op. cit.* page 17)—evidently the English equivalent of the German *Durchthematisierung*—will recommend themselves to certain reviewers, casting an ever jaundiced eye on any musical term not used by Hullah, Rockstro and

other worthies of the Victorian past. The final section of Stein's stimulating and eminently readable book consists of his four English articles on Benjamin Britten (two of them well known from the recent Britten-Symposium) to which he has added a penetrating study of Britten's style and of his peculiar approach to the eternal antithesis "words versus music". The book is expertly produced and its clearly engraved, numerous and faultless music examples are as praiseworthy as the standard of reproduction in the case of the portraits and facsimiles.

H. F. R.

EDUCATION MARCHES ON

Johannes Ockeghem. By Ernst Křenek. Pp. vii + 86. (Sheed & Ward.) 1953. 7s. 6d.

In one of those tomes (pp. xvi + 649)¹ in the current American market which develop musical evaluation into a free fight ("Because the book is highly readable, it follows that it is personal", as the back flap has it), Messrs. Wallace Brockway and Herbert Weinstock, the authors, remind us that

"Ockeghem² has been called the greatest music teacher of all time, and in his relentless pursuit of a new methodology has been likened to the modern experimentalist, Arnold Schönberg. This is by no means a forced comparison, for the purely esthetic results of *their* efforts are, in both cases, open to question". (My incidental italics, in view of the decline of literacy.)

Not much detection is needed to discover where that one comes from.³ The point is that it is still going strong; and the entire trend of Křenek's book (the first of a series on "Great Religious Composers", edited by John J. Becker) goes strongly against it. Křenek broadens the comparison, turns it inside out, and thus makes it plausible:—

The objection of "cerebralism" is so frequently leveled at many types of contemporary music that a modern composer becomes very alert to that sort of criticism. . . . [He] is anxious to find support in the historical analogy. Thus we have studied Ockeghem's work closely, and soon became convinced that his classification as a "pure cerebralist" is entirely unfounded [p. 12].

[Ockeghem's vision of the large musical form as an endlessly floating continuum] is one of the most forward-looking components of his strange physiognomy as a composer, for it points directly to certain ideas that have come to the fore only in very recent times. It may well be that it is mainly our affinity for the structural aspect of his music which enables us to understand and appreciate Ockeghem better than any generation before us [pp. 63f.].

Present-day composers who practice the twelve-tone technique will be interested in the ways in which Ockeghem used his "basic patterns",⁴ the cantus firmi, to create structural unity in large musical areas [p. 80].

As for Brockway's and Weinstock's "greatest music teacher of all time",

Grove's Dictionary says that "these masses exhibit Ockeghem as a great teacher rather than a great church composer" and quotes the inevitable Kiesewetter to the effect that "as a teacher Ockeghem stands alone in the whole history of music". It is hard to see how one can tell from anybody's compositions that he was a teacher rather than a composer, since the only way of evaluating a teacher is to find out whether he had any students who amounted to anything, and what accomplishments of their own they had learned from him. Kiesewetter's statement must be qualified as an untenable exaggeration, even without investigation of the case [p. 81].

Wherewith the function of Křenek's book ceases. With all due deference to its numerous incidental virtues, we are obliged to submit that it is based on an implicit, triple fallacy, i.e. (1) that it is possible to write a book on a fifteenth-century composer for "the general public" without falling between the musician's and the layman's stools, so that the musician has to be bored by elementary explanations while the layman doesn't always find them elementary enough; (2) that any artistic purpose is served by interesting those readers in Ockeghem who have to be told that an octave is eight steps and that there is

¹ *Men of Music*, revised and enlarged edition, New York, 1950.

² Another spelling of his name. There are thirty-nine.

³ Cecil Gray's *History of Music*, London, 1928, p. 62.

⁴ Křenek refers, of course, to Schönberg's pre-twelve-tonal *Grundgestalten*, i.e. the basic shapes that are the testators of the "basic sets". The literal translation of *Grundgestalt* would be "basic configuration".

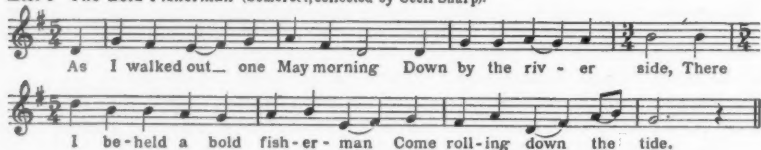
"a half-tone step from E to F" and "another half step" from B to C; and (3) that, anyway, education is good for you. The result, if any, of such endeavours is the development of a pseudo-interest and, eventually, of that pseudo-knowledge which distinguishes the dutiful music-lover, the professional executioner, the piecemeal composer and the dubious musicologist from the musician, professional or amateur. The indiscriminate increase in artistic literacy is the greatest threat to art; if Messrs. John J. Becker, Ernst Křenek and company are successful, we shall soon be approaching the stage where "the general public" will know as much about Ockeghem's *Missa Caput* as the general conductor knows about Beethoven's fifth Symphony, whence another master will have been rescued from his hidden life and added to the army of corpses, automatically mobile rather than moving, that keeps our culture a-snooze in a state of unsuspected euthanasia. At this historical juncture, the struggle for depth of knowledge and against width of education is a battle for life. There is only one tragedy that is greater than lack of opportunity for a talent, namely, no lack of opportunity for a no-talent.

In any case, a book for the general public must especially beware of dispensing misinformation, and when, with the best of artistic intentions, Křenek instructs his readers that "a composer who wishes to write passionate operatic arias must know as much about counterpoint as his colleague who devotes himself to religious *a cappella* music" (pp. 29f.), we must ask him to show us how Gluck's knowledge of counterpoint equalled Bach's. He might conveniently do so at a party which we propose to give upon his next sojourn in this country, even though the party motto will centre on a different subject, touched by him on p. 24:—

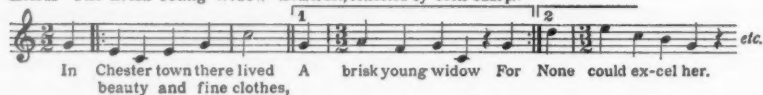
Thinking of any European folk-tune that may come to our minds, we can easily verify that in such a tune the several sections of the melody, its phrases, are of equal length, which causes the accents to occur at equal intervals, that is, to be spaced regularly, as in marching or dancing tunes.

The motto will in fact be "European Symmetry", and Mr. Křenek will delight the feminine upper ten of London Musical Society by marching and dancing with them through Examples 1-4.⁵ A toast ("Chiropody") will follow, and finally Mr. Křenek will distribute

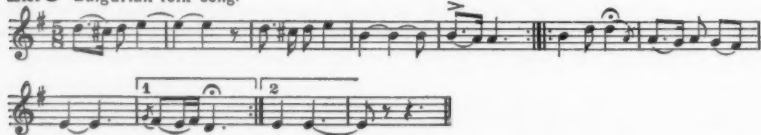
Ex. 1 The Bold Fisherman (Somerset, collected by Cecil Sharp).



Ex. 2 The Brisk Young Widow (Somerset, collected by Cecil Sharp).



Ex. 3 Bulgarian folk-song.



⁵ For their help in selecting, and furnishing the music of, Exx. 2-4, I am obliged to Esther Salaman and Paul Hamburger.

Ex. 4 Roumanian folk-song.



old-Viennese presents in the form of accents at equal intervals, inviting the party to join in the game of spacing them regularly. His fantastic opinion of European folk-song structures, that is to say, is typical of a Viennese musical upbringing. At the same time, I could have quoted him an asymmetrical German folk-song as well.

To anyone who proceeds beyond the first page, it is obvious that this book was written primarily for America and has in fact been published there (Sheed & Ward have an American affiliate of the same name); it may have been "printed in Great Britain", but there isn't a British comma in it. To this we do not object; what we find reprehensible is the growing practice of lending American books the appearance of British productions: flaps and title pages do not betray an American sign. H. K.

Rhythm and Tempo: a study in music history. By Curt Sachs. Pp. 391. (Dent.) 1953. 42s.

The word "rhythm", Dr. Sachs assures his readers, has been used in at least fifty different senses. We had feared as much. No dispute has ever been more confused by misunderstanding and disagreement over terminology than that over the nature of rhythm. Indeed, the misunderstanding is as old as the word itself, for the Greeks, who coined it, used it with meanings not only inconsistent but contradictory. Clearly a history of "rhythm" could be written concerned solely with the use of the word itself, though this would not get us much further with our own thoughts on the subject. There is only one thing to be done: to enter once more into the fray and to make or accept definitions which, however arbitrary, will at least ensure that we are talking and thinking about the same thing. This book wisely refuses to be side-tracked by the senses in which "rhythm" is used, for example, as a term of criticism in painting, architecture and sculpture, or as a poetic image. "It is concerned rather with the steady, orderly recurrence of audible impressions only, that is with rhythmical sounds. And it is concerned with rhythmical sounds exclusively as an element of art, as an aesthetic experience". This, though not entirely watertight, is sufficiently clear and limited to serve its purpose.

Using it as a basis, Dr. Sachs goes on to distinguish two fundamental kinds of rhythm: divisive and additive. Divisive rhythm, which is the more familiar to us, is that which starts with the idea of equal periods of sound (bars) divided into equal intervals (beats). " $\frac{2}{4}$ exists as a basic, ruling pattern before the details of the melody take shape in the head of the composer". Additive rhythm, on the other hand, does not depend on the regular recurrence of equal beats but on the grouping of longs and shorts without any necessary mathematical relationship. So-called "free" rhythm is additive: so also are patterns using constantly changing time signatures. Syncopation is clearly not possible in additive rhythms. Frequently rhythm can be described in either term—as divisive or additive. The slow movement of Beethoven's seventh Symphony, for example, can be thought of "as moving in $\frac{2}{4}$, with a stronger accent on every odd-numbered quarter", or as a series of adonic patterns (long-short-short-long-long). To describe passages moving in equal beats but without accent or metre Dr. Sachs uses the term "numerical" rhythm, and quotes the "Promenade" from Moussorgsky's *Pictures at an Exhibition* as an example.

The usefulness of these distinctions is well borne out in the succeeding chapters, which examine the whole history of musical rhythm from "the most distant past to the present",

as the blurb puts it. It is not so easy, however, to agree with the view that "the best antonym of 'metrical' would be 'accentual'". Such a distinction is more useful in the realm of theory than in practice, and even the author quickly admits that "a strict separation and opposition of meter and accent contradicts the facts". The polarization of the two is a marked feature of the endless controversy on the rhythm of Gregorian chant and may be responsible for a good deal of the confusion. Dr. Sachs' treatment of Gregorian rhythm is by no means commensurate with its importance as a historical or as a purely musical problem. As far as he does go into it he appears to plump for the "mensuralists" rather than the "accentualists", basing his case on mediaeval literary sources which are notoriously open to misinterpretation in matters of this kind, even when they are not contradictory. (Gustave Reese, in his more exhaustive section on this subject in *Music in the Middle Ages*, has shown how identical texts have been used as evidence in quite different senses by both sides.) A neutral is inclined to speculate whether, over many centuries and throughout the Christian world, practice was anything like as consistent as the intransigent attitude of the belligerents implies.

Most of the material of this book, of course, is already available elsewhere. [Not that the author always takes the orthodox view, however: he maintains, for example, against Reese and most other authorities, that the rhythmical *modi* applied only to polyphonic music and not at all to the secular songs of the period which were in a "free or optional rhythm".] Nevertheless, *Rhythm and Tempo* has a real value of its own in that it focusses attention on a somewhat under-written aspect of music, suggests parallels and comparisons, and provokes further speculation. It varies between being quite exhaustive (as on the intricacies of fourteenth-century rhythmic theories) and very sketchy (as on modern music in general). More might profitably have been said on the influence of language on musical rhythm. A complete bibliography would have been useful, although the footnote references are very full. There are a few slips (Bartók's *Music for Strings Percussion and Celesta*, for example, was written in 1936, not in 1925) and some strange asides (—is it true that, even if the twentieth century has "buried Romanticism", it buried with it "the tradition of five hundred years of musical evolution"?).

The most serious criticism to be made, however, is that Dr. Sachs' concentration on details of figuration very often blinds him to larger issues such as the interdependence of harmony and rhythm. The real secret of the *movement* of music is frequently not to be found in the rhythmical patterns of a particular voice or instrument or even in the time signatures, but in the succeeding changes of harmony. This will not be disputed by anyone who has ever played or listened carefully to a *continuo* part. Some modern writers on harmony, such as Walter Piston, have already touched on the problem of harmonic rhythm, but a good deal remains to be said on the subject. It really is too bad that in a book of 391 pages Dr. Sachs should devote precisely one short paragraph to it.

Domenico Scarlatti. By Ralph Kirkpatrick. Pp. 473. (Princeton University Press. Cumberlege.) 1953. 63s.

Important and original works of musical research do not always make the most entertaining reading in themselves, so it is a pleasure to be able to record that not only is Mr. Kirkpatrick's *Domenico Scarlatti* the most complete and penetrating study of the composer that has appeared, but that it is also a very amiable piece of writing. Much of its charm lies in the author's accounts of his personal experiences during his researches. Consider, for example, the odd stroke of fortune which led to the discovery of Scarlatti's descendants together with a number of important family documents and other information:

"One afternoon I glanced casually into the Madrid telephone directory and half-absentmindedly turned to the name Scarlatti. A subsequent telephone call revealed that the one Scarlatti listed there was a direct descendant of Domenico. Shortly thereafter I made the acquaintance of three generations of Scarlattis and was furnished with a large store of information. . . ."

Another "happy chance" led to the discovery of Queen Maria Barbara's testament with a good deal of information about the keyboard instruments in her possession and thus

about the kind of harpsichord for which Domenico was writing. All along Mr. Kirkpatrick shares the illuminating excitement of first-hand impressions: the old Italian harpsichords he has played and the "delicious small organ in the chapel of the royal palace in Madrid", his walk in the Jardín de la Isla, the musicians along the waterfront at Naples, the bugle calls from "a nearby casern of carabinieri", the playing of Segovia.

These accounts give an idea of the enthusiasm which caused a famous performer and lecturer to add twelve years of research to his other work: twelve years of specialized study, often on unfamiliar ground, and of extensive travel. Such an enthusiasm may well come as a surprise to those who are content to sum up Domenico as the composer of a very large number of sonatas which are fortunately (for examination purposes) mostly in binary form and—therefore—much of a muchness. But Mr. Kirkpatrick's conclusion will be a bigger surprise: the sonatas, he finds, are "an endlessly varied record of experience on constantly shifting levels of gesture, dance, declamation, and remembered sound". And, of binary form—"there are no indications whatever that he had exhausted its possibilities".

It must be admitted, however, that in spite of keen research Domenico himself remains one of the most unknown of the significant figures in the history of music: in fact keen research seems to be destroying our illusions without adding greatly to our knowledge of his personality, career or appearance. We find, for example, that it is extremely improbable that Domenico ever visited London or Dublin, as was generally believed. Similarly, the legend that he returned to Naples at the end of his life has been completely exploded. But worse is to come, for even Dr. Burney's celebrated little story that Scarlatti grew "too fat to cross his hands as he used to do" is now shown to be without foundation.

The portrait, says Mr. Kirkpatrick, "can be completed only by the music itself". And it is, of course, in the informed commentary on the music (or, to be precise, the keyboard music) that the value of this book lies. Three chapters deserve particular mention: those on "Scarlatti's Harpsichord", "Scarlatti's Harmony", and the "Anatomy of the Scarlatti Sonata". They are rounded off and their underlying basis of practical study and understanding is brought into the open in a masterly chapter on "The Performance of the Scarlatti Sonatas". This is the core of the whole book: it was performance that inspired it in the first place, it is the experience of a deeply thoughtful player that gives it so much of its penetration. Perhaps it was because Mr. Kirkpatrick has not had the same kind of practical experience of the vocal works (operas, oratorios, cantatas, *etc.*, as well as a certain amount of church music) that he did not include a chapter on them. From the hints he gives it does not appear that such a chapter would have changed our ideas a great deal—they are mostly uncharacteristic and immature works—but the omission seems a pity. Mention of Domenico's somewhat unexpected proficiency in the Palestrina style of counterpoint and his life-long devotion to it strangely titivates the appetite for more information.

The book finishes with forty-four illustrations and seven appendices: one, the lengthy study of ornamentation in Scarlatti, being particularly useful. (Longo's text, however, is unreliable in this as in other respects. Kirkpatrick also points out that the order in which Longo printed the sonatas is confusing, for they were frequently written and meant for performance in pairs.) There is also a complete and detailed catalogue of the harpsichord works (including a few that are not to be found in Longo) with cross-references to the Longo edition, as well as a bibliography and appendix. The book is handsomely produced, as indeed it ought to be for its price. E. T.

Introduction to the Psychology of Music. By G. Révész. Translated by G. I. C. de Courcy. Pp. xiv + 261. (Longmans.) 1953. 30s.

Many musicians expect that psychology, like physics, should be able to provide them with definite scientific answers to some of their puzzles. This, and other books that have been published in the same field, are more likely to suggest that the psychology of music consists mainly of a lot of contradictory theories and inconclusive experiments. Little guidance can be found, for example, on how best to develop musical talent and appreciation, why so large a proportion of the population seem to prefer bad music, nor why good

music has on us the effects that it does. Nevertheless Professor Révész does show the remarkable amount of investigation has been carried out, even if its results are nugatory or confusing. In particular he provides a useful compilation of the work of continental writers from Helmholtz and Stumpf on, which is mostly buried in obscure German periodicals. At the same time he sadly neglects most of the advances made in America and the little that has been done in this country.

The book is readable, once one has struggled through the difficult early chapters on the physics of sounds and scales, and is generally well translated and beautifully produced. But the translation of technical terms is sometimes unhappy: "Cortis Organ" for the "Organ of Corti", "stadia" for "stages", Leonardo da Vinci's genius was manifested in "painting and technique"—presumably "painting and technical invention", and so on. The last sentences of p. 202 and of the penultimate paragraph of p. 14 appear to be nonsense.

The book begins, as already mentioned, with the usual discussion of the bases of pitch, intensity, timbre and overtones, and musical scales and intervals. This section is scholarly, but it entirely ignores recent work on masking phenomena, and Seashore's proof of the importance of the *vibrato* and formants in determining the quality of instrumental as well as vocal timbres. No attention is paid to practical applications such as acoustic factors in the performance of music, nor to such problems as whether the pianist can affect the sounds he produces by his "touch". The next chapter on the ear is superficial, giving no proper treatment of alternatives to Helmholtz' resonance theory, and not mentioning the "volley" theory and the vast amount of recent British and American experimental studies of auditory mechanisms.

After a useful account of speech sounds (but no discussion of how to produce beautiful ones), the author goes on to consider psychological problems of intervals, octave quality, consonance and dissonance. Much is made of his own "Two Component" theory, which points out that our perception of any pair of notes does not depend only on their distance apart, since there is a particularly close relationship when the notes are an octave, or a multiple of octaves apart. No fresh explanation is given of this phenomenon, which everybody recognizes, and the present writer at least cannot see why this is a new theory nor where its value lies.

Following these distinctly critical remarks, it is a pleasure to record that subsequent chapters are all interesting, and generally satisfactory. The account of varieties of absolute pitch is particularly helpful. Characteristics of keys and coloured hearing (*synaesthesia*) are treated fairly, though the author hardly seems to realize that such associations may be perfectly "real" to the individual concerned, even when they possess no universal physical basis. The analysis of the musical "faculty" and its inheritance is good, as far as it goes. A fuller critical discussion of some of the tests for assessing it would have been useful. As already indicated, little is said about training, but a good point is made regarding the futility of trying to train the wholly unmusical. To the reviewer, the most original section in the whole book is the apparent disproof of any connection between the musical and mathematical "faculties". The evidence is striking, but he still doubts its conclusiveness. Another chapter gives some description of abnormalities of hearing and musical perception.

Finally the chapters on inspiration and composition, on the origins of music in human evolution, and on aesthetics, are stimulating, but cover far less ground than, for example, Frank Howes' recent book. In his preface the author points out that the field of musical psychology is very broad and poorly defined. He is, of course, entitled to include what he thinks best; but one feels that a rather different choice, and treatment of topics might have been of considerably greater interest and value to musicians.

P. E. V.

A Census of Autograph Music Manuscripts of European Composers in American Libraries.
By Otto E. Albrecht. Pp. xvii + 331. (University of Pennsylvania Press. Cumberlege.) 1953. 68s.

This valuable "census" was begun in 1938 under the sponsorship of the Oberländer

trust; apart from its inherent difficulties, the task was interrupted by Mr. Albrecht's war service. But it was very well worth doing; it is highly important to know where autograph manuscripts are situated, and far more of them even than one had supposed have crossed the Atlantic. "Who", says Dr. Carleton Sprague Smith in his Introduction,

"would expect to find the first draft of Wagner's *Das Rheingold* in Titusville, Pennsylvania, the Schubert *Impromptus*, op. 90, in Newark, Delaware, Beethoven's *Rage over the Lost Penny* in Providence, or the violin Concerto of Alban Berg in Syracuse? Three of Massenet's operas (including *Thais* and *Werther*) are in a private collection in Yonkers. . . ."

One obvious complication that confronted Mr. Albrecht was the definition, in these days of wholesale migration, of a "European composer"; his sensible solution is to include autographs of Europeans who have settled permanently in the United States, but only of works composed before that final settlement.

"The two major exceptions are Bartók and Rachmaninov. In the former case the fact that about 95 per cent. of all Bartók's manuscripts are in this country made it seem important to list them all together, rather than to exclude the relatively few works composed in the last years of his life; and Rachmaninov's naturalisation occurred only a month before his death".

Of course that magnificent Bartók collection is no surprise; nor are the numerous Bloch, Schönberg and Stravinsky treasures. The Coolidge and Koussevitzky foundations account for a great many more, including the important set of Malipiero autographs. But one did not expect to find that the full scores not only of both "*Cav*" and "*Pag*" but of Parry's *Job*, Chausson's *Poème*, Flotow's *Martha*, Liszt's *Dante* Symphony and Cherubini's *Médée*, for instance, had gone to America. There are some important Field manuscripts listed here, some of Borodin's sketches for *Igor*, and the first drafts of Debussy's *Nocturnes*, *La Mer* and *Pelléas*. All the classical masters are naturally well represented—in the case of Brahms by a number of his most important works. The Haydn autographs include the full score of a version of the *andante* of the *Surprise* Symphony in which the surprise chord does not appear.

Naturally Mr. Albrecht has had to include a good many near-nonentities. Here are seven pages listing the scores of the concertos, quartets, operas and oratorios of Peter Ritter. And then there are the Lindpaintners and Brunettis and twenty-six items by our own John Barnett. But let no one sneer at E. J. Loder; his *Night Dancers* has its place in the history of English opera—but if anyone wants to consult the full score, he must get in touch with the Library of Congress.

The standard of accuracy is generally high, but Frank Bridge has been inadvertently knighted on p. 67. And, unless I am mistaken, M. D. Calvocoressi should be named as the former owner of Item 1308: Moussorgsky's *Kinder-Scherzo*. G. A.

Orchestral Music. By Lawrence Gilman. Pp. 484. (New York: Oxford University Press.) 1951.

Symphonic Music. By Homer Ulrich. Pp. 352. (New York: Columbia University Press.) 1952. \$4.25.

These two books have a common aim, which is to instruct the listener so that he gets more enjoyment out of listening. This has been, in recent years, the objective of so many authors of books on musical appreciation, writers of programme notes, critics with nothing critical to say but with half a column to fill, radio programme annotators, gramophone company handouts, and what-not else, that, unless a new contributor to the amorphous mass of appreciation literature is really distinguished, one revolts instinctively and begs to be left alone to listen. So, we ask, who are these authors, what are they trying to tell us that we do not already know or can all too easily find elsewhere, and in what spirit and with what style do they do what they set out to do?

Both are American. The late Lawrence Gilman was, for many years until his death in 1939, music critic of *The Herald-Tribune*; he was responsible over a long period for the programme notes used by leading American orchestras, notably the New York Philharmonic and the Philadelphia. His book is a compilation of these latter writings,

arranged under composers and covering with fair comprehensiveness the standard orchestral repertory, all under the editorship of a Mr. Edward Cushing.

One great weakness of the programme note, as basic material for a communication such as this book essays to be between the insight of the trained and gifted listener and the taste-seeking of a concert public, is that it is rarely *critical*. Writing such notes for use at concerts is part of the business of selling live music; thus one does not find the annotator writing honestly about a poor work. Once alighted on the commercial concert platform all geese are swans. Another weakness is that comparative treatment, in which works are given their place in a composer's organic development and total output, cannot readily be undertaken. Music is reckoned in terms of the isolated pieces of a programme. In spite of these handicaps, if the author's insight is deep and his writing distinguished, there is not so much good writing available to us that his work should be left to wither in sheaves of old concert programmes. Mr. Gilman has considerable insight, and often writes very beautifully, exhibiting, furthermore, a high order of scholarship. All this being so, a great responsibility falls on his editor. Mr. Cushing fails in that responsibility, not by what he leaves undone—arrangement and planning are very well executed—but by his own additions to Gilman's texts. In his introductory paragraphs to many of the chapters, Mr. Cushing deliberately injects that very element of direct criticism which is denied to Gilman for the reasons we have given. Not only is this presumption, but such is the respective quality, in scholarship, judgment and style, of the writings of editor and author, that the book has as much the appearance of a patchwork as would have been the case had Gilman's notes been merely set down, unedited and in the order he wrote them. Furthermore, in presenting his critical judgments, Mr. Cushing's mind is not always made up, as demonstrated by opening statements from the Handel and Elgar chapters:

"Handel has been called the greatest of English composers, and such . . . he was".

"To say that Elgar is the most creative figure in English music of the period from the death of Purcell (1695) to the present is to imply . . . a startling and altogether inexplicable fact. . . ."

Gilman himself writes a comment on Purcell in which he leaves us in no such doubt. His writing on some of the very greatest music, notably that of Beethoven, is of the Tovey-Langford order and in spite of all we have said, this is a book to be bought by any who can afford it and who enjoy good writing and a rich musical sensibility.

Homer Ulrich is professor of music in Texas University, and one of a well known family of orchestral players. By symphonic music, he means exactly what Mr. Cushing means by "orchestral music", *i.e.* the standard concert repertory of symphonies, concertos, overtures, tone poems and suites. These he works through, composer by composer and era by era in the conventional historical sequence; he contrives to integrate his accounts of actual works into what turns out to be a very fair account of the development of orchestral composition. Particularly helpful and valuable to the student are the well drawn-up charts of, *e.g.* the symphonies of Haydn and the symphonies and concertos of Mozart, all with dates of composition and the orchestral forces used. There is nothing in this book for the advanced student; the author's judgments are sound in general and unexceptional in offering no heresies or specifically personal assessments, so that one reads him for instruction, rather than entertainment or to be provoked into new thinking. But the person to whom he is plainly addressing himself, the man who buys concert tickets, will find this to be a pleasantly written and most intelligently presented account of the main stream of concert music, with few if any of his favourite compositions passed over.

In the chapter on twentieth-century music, of English composers only Delius, Vaughan Williams, Holst and Walton are treated, with Britten given bare mention. Since the author tells us that Elgar, apart from the *Enigma* variations, is rarely performed in the U.S., we appreciate his sketchy handling of our "younger" native composers. That is no reason why he should not have given a fairly full account of modern native American music, which he has. He makes it clear that, whereas the nineteenth-century immigrants

who fathered a very large proportion of the present population of the U.S. took no music with them from Europe, Schönberg, Hindemith, Milhaud, Bloch and Křenek, moving in at various times in the last half century, did so. Thus there has as yet grown up no music as native to North America and as vital, as that of Villa-Lobos and Chavez is to Latin America, except perhaps for the work of Aaron Copland (*El Salon Mexico, Billy the Kid, Rodeo, A Lincoln Portrait, etc.*) and Roy Harris (*Five Songs for Democracy, Sons of Uncle Sam, What so Proudly We Hail, etc.*). We are led to believe that the musical traditions of this great country will rest on the above miscellaneous pieces, choral works and ballets, rather than on the symphonies of which Copland and Harris have written three each to date, but which, we gather, are less easy to listen to. This we do not believe; in spite of Mr. Ulrich's modest approach to the music of his country, we think that the yeast and ferment deriving from a stream of latter immigrants, from Dvořák to Bloch, will work in due time. Then, and only then, shall some of the world's greatest orchestras taste, in their own country, a native bread and wine.

J. B.

What Happens in Singing. By Gerard Mackworth-Young. Pp. 125. (Newman Neame.) 1953. 12s. 6d.

This is a clear and scientific exposition of the sheer physiological mechanics brought into action by the actual production of a singing tone.

The book is unusual in that it deals, not with any of the various methods or schools of voice production, but the facts underlying the sensations which the singer experiences, facts of which he is too often unaware. The author, himself a singer, believes that a knowledge of these facts would not only be of considerable help towards the achievement of a really sound technique, but would also prevent the deterioration which so frequently occurs for no apparent reason.

As a scholar of wide range he has been able to make considerable research in the fields of phonetics and acoustics.

An exceptionally fine ear, attuned to hear harmonics with ease, added to the patient and careful observations made with the co-operation of many well-known singers, and also the experiments and recordings made by Dr. Dennis Fry, Head of the Phonetics Department of London University, has enabled him to throw a new and revealing light on the resonance of the voice.

Chapter VI in which he draws a comparison between the resonation of a voice and that of a wind instrument, and chapter VII on the resonance of the throat are of exceptional interest and repay careful study.

As one would expect from so thorough a scientific approach, the chapters on vowels, consonants, registers, *etc.* are careful and sound. If the average singer could develop as fine an ear as the writer, no doubt many of his or her difficulties would vanish. The training and discipline of an acute aural perception should be fundamental. Unfortunately, they are not always accepted as such, with the results so often endured.

D. F. R.

Price Guide to Collectors' Records. Edited by Julian Morton Moses. Pp. unnumbered. (American Record Collectors' Exchange, New York.) \$2.50. ✓

Dischi Fonotipia. Numerical Catalogue—A Golden Treasury. Compiled by J. R. Bennett. Pp. xiii + 88. (The Record Collector Shop, 61, Fore Street, Ipswich.) 14s. ✓

Archives of Recorded Music. Series C, Volume I. Collection Phonothèque Nationale (Paris). Pp. 254. (Unesco, Paris: from Her Majesty's Stationery Office, London.) 16s. 6d. ✓

Since last year's publication of the Clough and Cuming *World Encyclopædia of Recorded Music*, our knowledge of the electrically recorded gramophone repertory (that is, of records made since 1925-26) has been reasonably complete. In 1947, Robert Bauer had performed a similar service for lateral-cut discs from the earliest times until 1908-09.

Two largely uncharted areas have remained. First, the vertical-cut or "hill-and-dale" recordings made in large numbers by such firms as Edison and Pathé; these are still neglected by collectors because they are troublesome to play with standard equipment, but they contain much valuable material. Secondly, of course, lateral-cut discs from 1909 to 1925—that is, from the end of Bauer to the beginning of WERM.

A comprehensive listing of this period would be a huge undertaking, and it is being approached piecemeal. In 1949 Julian Morton Moses published his *Collectors' Guide*, which included all pre-electric discs of artistic significance which had appeared in America. To this he has now added a *Price Guide* which can be used only in conjunction with the earlier volume, because it lists the records of each artist only by their catalogue number: it is thus unlikely to appeal to any but the most thorough-going of English collectors. The prices quoted are "the average prices for original copies in good condition", and range from \$1.50 for Edouard de Reszke to \$1 for popular numbers of Frances Alda.

A beautifully produced little book, and a most valuable source of information, is the numerical Fonotipia catalogue published at Ipswich in a limited edition of 1,000 copies. The Società Italiana di Fonotipia, Milan, was founded in 1904 by Baron d'Erlanger with the intention of recording the greatest singers (mostly Italian or French) in a wide repertory; and it remained for some two decades artistically, if not commercially, the leading rival of the G. & T./H.M.V./Victor group. It is fascinating to turn these pages, past the days of the great early stars, such as Bonci, Maurel and Gailhard, until we reach the early electric period, of which Conchita Supervia was the brightest ornament. By then, however, the admirable activities of Fonotipia were becoming submerged in the international Odeon/Parlophone combine. Mr. Bennett has done his work very thoroughly, leaving comparatively few unexplained numerical gaps and adding matrix numbers wherever possible; it is a pity, however, that page references are not given against the list of artists. The two tantalizing Jean de Reszke titles, listed in Bauer, reappear without further comment. These fabulous 13 $\frac{1}{4}$ -inch discs were announced but never issued; they are the "*O souverain, o juge, o père*" from Massenet's *Le Cid*, and the *Scène du tombeau* from Gounod's *Romé*. A solitary test copy of the latter is believed to repose, all too appropriately, in the vaults of a bank in Paris. It would be a pleasant René Clair-like episode if some little band of enthusiasts should decide to "liberate" it for the enjoyment of the world at large. But no: imagination reels at the possible arrival of *les flics*, a scuffle, a fall . . .

Finally, another Unesco discography: this time a bi-lingual catalogue of the collection of the French Phonothèque Nationale, prepared under the direction of the International Commission on Folk Arts and Folklore. The oldest recordings listed here were made nearly forty years ago by Professor Brunot in the French provinces; the latest, of songs sung to harp or guitar accompaniment, were made in Chile in 1948 under the supervision of the University of Santa Fé. Previous catalogues in this series have dealt with the works of Chopin, with classical and traditional Indian music, and with the collection of Folklore records in the Musée de l'Homme, Paris.

D. S.-T.

- ✓ *The World's Encyclopaedia of Recorded Music: second supplement, 1951-52.* Compiled by F. F. Clough and G. J. Cuming. Pp. xxii + 262. (Sidgwick & Jackson, in conjunction with the Decca Record Co.) 1953. 50s.

- ✓ *The Record Year: 2.* By Edward Sackville-West and Desmond Shawe-Taylor. Pp. 384. (Collins.) 1953. 18s.

Sackville-West and Shawe-Taylor continue to cater for the amateur collector content with what he can buy or order from his local dealer and presumably always willing to defer to the choice of these two well-known and generally very plausible experts. Clough and Cuming aspire to no mitres but pursue their marathon course with determination and thoroughness; this supplement brings their comprehensive international record catalogue up to the end of 1952 and one can say without fear of contradiction that there is nothing else in the least like it. Everyone for whom a gramophone record means more than mere

casual diversion or occasional superficial titivation of the auditory senses will have to invest in Clough and Cuming eventually, so why not now while the original volume is still available?

This second issue of *The Record Year*, taken in conjunction with *The Record Guide* and the first *Record Year*, brings Sackville-West's and Shawe-Taylor's work up to mid-1953 and within its own prescribed limits very good it is. The authors continue their original practice of listing only those records which have appeared on English lists and then proceed to offer their advice, mostly well reasoned and eminently sensible, in the matter of selection from the material listed. There are some first class commentaries such as that on the long-playing set of *Tristan und Isolde* (His Master's Voice), and also some curiosities such as the choice of Columbia's *Night on the bare mountain* (LX 8951/2) in preference to His Master's Voice C 7914/5; were our authors bemused by the more expensive label? In MR, XIV/2, p. 164, the reader may find precisely the opposite advice given with at least equal assurance and certainty. Of course, different pressings can give different results and gramophones are by no means unanimous in the accounts they give of the material presented to them. Even so, a flat contradiction such as this exposes the very real fallibility of the critic and leads the writer to reiterate his long-standing advice to the record buyer: by all means read the critics if you think they are worth your time, but when you buy a record let it be of your own choosing whenever possible.

On this basis Clough and Cuming's work is to be preferred, for it lists all traceable recordings of virtually all music with any claim to our attention. Not all the versions listed are easily obtainable, but many continental and American records can now be acquired with persistence and a little skill; and the satisfactions of foraging for oneself are immeasurably greater than those to be derived from being spoon-fed. G. N. S.

Sound Reproduction. By G. A. Briggs. Pp. 368. (Wharfedale Wireless Works.) 3rd edn. 1953. 17s. 6d.

One of the most remarkable happenings of the post-war years has surely been the advent and growth of music and sound reproduction as a hobby. The few pioneers of the years before the war were regarded as somewhat peculiar and labelled "cranks", but to-day thousands of people all over the world regularly listen to records, either singly or in groups, played on home constructed apparatus of varying complexity, and knowledgeably discuss such diverse subjects as recording systems, acoustics, speaker enclosures and the relative merits and demerits of sapphire and diamond styli.

All this had led to a demand for more and more information—accurate, but of a not too highly technical nature—and of those who set out to supply this need Mr. Briggs is many lengths ahead.

Beginning with a modest booklet in 1948, Mr. Briggs' works have run to tens of thousands of copies, and he now follows up this success with a new and enlarged edition of *Sound Reproduction*. The number of pages has been increased to some 2½ times that of the previous edition and its scope has been considerably enlarged, so that it covers practically every aspect of the subject. Among the twenty-eight chapters will be found discussions on high fidelity, acoustics, and the causes of various forms of distortion with suggestions for avoiding them. A comprehensive section dealing with loudspeakers and associated subjects gives much information truly invaluable to the amateur, and detailed instructions are given for making loudspeaker housings, ranging from simple types to a full-size horn-loaded system.

Another large part of the book has been devoted to recording techniques and equipment including much information on magnetic tape systems. A chapter on interference (man made static) is a useful innovation from which sufferers from this twentieth-century scourge should derive much practical benefit. A valuable feature of the earlier editions was Mr. C. E. Watts' photomicrographs and these appear again together with many new ones. There is enough information on the subject of pick-ups to assist intending purchasers to make a wise choice, having regard to performance and pocket. We are glad to

see that the diamond stylus is now unconditionally recommended as superior in performance to all others, as it undoubtedly is. Where the best results are demanded it is also cheaper in the long run. A diamond at, say, £10 will outlast a great many sapphires at 12s. 6d. each.

This latest edition of *Sound Reproduction* can be confidently recommended to all those interested in the technical aspects of the subject from an amateur point of view. Finally, one point of criticism; better quality binding would be an asset in a book destined to be used as much as this one will undoubtedly be.

W. J. T. G.

GERMAN AND ITALIAN BOOKS

Geschichte der Musik. Ein Studien- und Nachschlagebuch. By Karl H. Wörner. Pp. 301. (Vandenhoeck & Ruprecht, Goettingen.) 1954.

Richard Wagner und die deutsche Romantik. Versuch einer Einordnung. By Othmar Fries. Pp. 224. (Atlantis Verlag, Zurich.) 1952.

Bruckner Brevier. Briefe—Dokumente—Berichte. By Alfred Orel. Pp. 336. (Paul Kaltschmid, Wien.) 1953.

Karl H. Wörner, known to readers of MR for his recent article on Egk and Orff—MR, XIV/3—has made his mark as one of Germany's most progressive and knowledgeable musicographers with his brilliant study of Schumann (Zurich, 1949) and his widely discussed *Musik der Gegenwart* (Mainz, 1949). In his third major publication he has succeeded where so many have failed: in condensing the current factual knowledge of musical history—from the times of the Primitives down to twelve-note music and quarter-tones—into an eminently readable text- and reference-book of 300 pages. The chief value of his pocket history of music lies in its combination of a succinct presentation of facts, backed by detailed bibliographical appendices to every chapter. The book is emphatically *not* conceived in a spirit of petty nationalism. It tries to draw a picture of musical developments equally acceptable to the central European as to the Western mind. One of its merits is the fact that it tries to focus attention on the development of formal types and on the change in social conditions, rather than on the growth of the so-called national schools of music (the hobby-horse and also the bane of musicography to-day). Wörner's book, originally emerging from a series of lectures given at the Academy of Music in Heidelberg, enlisted the active support of a number of leading German scholars whose advice has improved the final draft.

An investigation into the complex relationship of Wagner with his spiritual ancestors—the early German Romantics—is the subject of Othmar Fries' painstaking study. Its special value is to be found in its collection of literary sources which evidently fertilized Wagner's imagination in the formative years of his artistic apprenticeship. Quotations from E. T. A. Hoffmann, Jean Paul, Tieck, Wackenroder, but also from their eighteenth century-precursors Novalis and J. J. W. Heinse, abound and Romantic conceptions of Dream and Miracle, Sage and Myth, anticipating Wagner's much later theories and also the psychological premises of his own mediaeval operatic subjects, establish an unbroken line of development from the early ossianic mysticism of Percy and Macpherson down to the *Ring* and *Parsifal*. The young Swiss scholar's study appeals mainly to the student of German literature and philosophy. However, its professed aim to prove Wagner to be the starry fulfilment emerging from the creative *nebulae* of early Romantic mysticism contains a message equally important for the musician of to-day. The book is introduced by a short preface from Wieland Wagner, whose patronizing hollowiness compares as unfavourably with Fries' unassuming modesty and scholarly bearing as Wieland's scribbly signature (reproduced in facsimile) cuts a poor figure compared with the copperplate handwriting of his grandfather.

Alfred Orel's *Bruckner Brevier* is a welcome collection of letters, personal documents and anecdotal matter relating to the great Austrian's life and work. The author's achievement as editor of the "Urfassung" of the IXth Symphony is well known. He evidently

later disagreed with his colleague, Robert Haas, with whom he produced the early volumes of the *Gesamtausgabe*. Haas' name is conspicuously absent from the pages of this *Brevier*. However, Orel's point of view on the question of the "Urfassungen" and their artistic validity leaves no doubt about his hostility to Haas' editorial and critical research. Hence his documentary presentation of problems and facts is not impartial, diminishing the value of this otherwise very useful biographical Bruckner anthology. Equally unpleasant is the fact that Gustav Mahler's name is suppressed wherever possible. Whereas Bruckner's relations to other contemporaries such as Hugo Wolf, the brothers Schalk, Löwe and Richter are amply documented and illustrated, Mahler's personal friendship with Bruckner, his early arrangement of the IIIrd Symphony (1878) which earned him the composer's highest praise and an autograph copy of the Symphony, his early championship of the *Te Deum* and the IVth Symphony are nowhere as much as mentioned. Very welcome is a list of dates, relating to all documented performances of Bruckner's great works in Austria, and a collection of documents dealing with Bruckner's forebears and family. The book is beautifully illustrated and well produced. H. F. R.

Johannes Brahms. By Franz Grasberger. Pp. 464. (Verlag Paul Kaltschmid, Wien.) 1952.

Although this book is a much less scholarly affair, it does for Brahms what Otto Erich Deutsch did for Schubert. It is, in fact, a kind of documentary biography, with the documents interpreted rather than reproduced. The book falls into three main sections: biographical, photographic, bibliographical. The list of Brahms' works is the most thoroughly compiled that I have ever seen, and consists of a chronological catalogue, a catalogue according to types of works, a catalogue of works without *opus* numbers, posthumous works, arrangements and so forth, an index to the Breitkopf *Gesamtausgabe*, an alphabetical list of works according to their titles, an alphabetical list of all Brahms' vocal texts, and a note on the Brahms literature. There is, besides, a handy chart divided into years and three columns—piano and chamber music, vocal works, and orchestral works. One can see, at a glance, what Brahms produced in any one year in any particular category. It is in this invaluable end part of the book that Dr. Grasberger most obviously lives up to his formidable title of "Staatsbibliothekar an der Musiksammlung der Österreichischen Nationalbibliothek in Wien".

Between the biographical and bibliographical sections come forty well-chosen and beautifully printed plates. Some of the photographs are already known in this country; others are more unfamiliar; all are of absorbing interest and add something to one's knowledge of Brahms' character. Plate 23, a photograph taken in 1893 by Maria Fellingner, shows Brahms, his back to the camera, his coat-tails flapping, marching across a courtyard, intent certainly, but unaware that he was being photographed in—one imagines—a very characteristic mood and stance. This kind of off-the-record photography has, I think, very real biographical and documentary merits. There are also twenty illustrations in the text, most of them of minor importance, but all of them worth looking at; they include an amusing silhouette of a card-game between Brahms, Johann Strauss and Hans Richter (a scene which might have walked out of a Strauss operetta), Brahms' austere and typographically disciplined *Visitharte*, a page of his calendar (for February, 1867), and an envelope in Brahms' own hand addressed to a friend or acquaintance in Vienna; beneath the last line of the postal address he has added a stave and a few notes. He was on holiday in Ischl and in jovial spirits. Had that Viennese postman been an autograph hunter with musical tastes the letter, one feels, might never have been delivered.

The biographical text is divided rather pretentiously into *Präludium* ("Weg und Werk"), *Thema* ("Mensch und Künstler"), *Variationen* ("Lebensart", "Im Freundeskreis", etc.), and naturally "Die Frauen"), and, lastly, a *Coda*, which is sub-titled "O Welt, ich muss dich lassen". Apart from all these titles and sub-titles each section (movement?) bears a *tempo* indication—*Allegro non troppo, ma con brio* for the *Präludium*, for example, and *Grave* for the *Coda*. All this is great nonsense, and it's a pity that Dr. Grasberger has

messed up the appearance of his book with an attempt at popularizing its contents through the employment of tabloid streamers. The *tempo* indications are silly enough, but they are models of propriety and sobriety when we compare them with the paragraph headings which litter almost every page. "Die Seele ist ewig" is a pretty instance of Dr. Grasberger's whimsical taste in titles, while "Hie Brahms—hie Bruckner!" introduces a more rustic element; but it is, of course, in that department of the *Variationen* section set aside for "Die Frauen" (*Poco Adagio, molto espressivo!*) that Dr. Grasberger's invention of titles turns over at top speed; we have in close succession "Sehnsucht und Ehe", "Macht der Frau" (sic), and "Das Herz beginnt zu leben", a thrilling sequence which reaches its climax in the very next paragraph's simple but, perhaps, least original title—"Liebe". That one can poke such fun at Dr. Grasberger's cinematic subbing is really his own fault, but I must add that the matter which follows these titles—even the worst of them—is unexceptionable. Brahms' music is not dealt with in any detail—such was not the book's intention—but his creative output is chronologically discussed in the opening *Präludium* with due attention to environment and circumstance. For the rest, this book tells you all you want to know about Brahms, his habits, customs, quirks, likes and dislikes; his relations with other composers, with critics, and with his friends. It tells you what books he had in his library (*Robinson Crusoe* and *Gulliver's Travels* among them), what music he possessed (Bruckner's seventh and eighth symphonies, a couple of works by Bungert, and Bizet's *Roma* and *Dans* (sic) *bohémienne* are all lumped together amidst the Bs in the catalogue in Brahms' own hand), what pictures he liked, where he went for his holidays, how and when he travelled, his personality as conductor and pianist, and, finally, his "Abschied vom Leben". I do not imagine that much *Brahmsiana* has escaped Dr. Grasberger's attention and, if the sub-titles were lost in the process, a translation into English might be a very welcome and valuable addition to biographical literature of distinctly musical worth. We do not need to be told that the music is the vital aspect of Brahms the man; we know that already. But reading these biographical pages, pondering over the bibliographies, gazing at the photographs, all help to remind us of the splendour of Brahms' genius, and the ultimate mystery and wonder of musical creation surrounded by, and emerging from, the business of everyday life. D. M.

Die Komposition mit zwölf Tönen. By Josef Rufer. Pp. 190 + xxiv (pages of separate and separable music examples). (Max Hesses Verlag, Berlin und Wunsiedel.) 1952.

Pace Messrs. Křenek, Leibowitz, Hanns Jelinek, the mathematical master mind with a heart below it (*Anleitung zur Zwölftonkomposition nebst allerlei Paralipomena*, UE, Vienna, 1952), and others, this is the book on twelve-tone composition that must be read, text-book analysis, theory and practice rolled into one. "Don't call it 'Twelve-tone Theory'", wrote Schönberg, up to his death the author's unofficial collaborator on the book, "call it 'Composition with Twelve Tones'" (the title, incidentally, of Schönberg's only piece on the subject). Most of us know of Schönberg's justified ambivalence towards "theory". For those who don't, here is the continuation of Schönberg's letter: "For I personally attach the greatest weight to the word 'composition'. Current manufactures have preciously little to do with the idea of *composing music*". ("Leider machen die meisten etwas, was ein bisschen wenig nahe der Idee ist, *Musik zu komponieren*.") Neo-twelve-toners, are you there?

The above is the first of a considerable number of Schönberg quotations (partly from private letters) which further enhance the value of the book and underline its unquestionable authority. For convenience's sake, they are all printed in italics, so that the text can run into and out of them without further ado. Křenek, whom *Rondo* (Vienna, 1953, No. 1) apparently got hold of in Los Angeles in order to obtain a surprisingly superficial (though highly favourable) article on the book, does not understand this at all: "Emphasized by italics, Schönberg's numerous literary utterances almost have the

* *Authentisch, doch liberal: Zu einem Buch über Zwölftonkomposition.*

effect of quotations from Holy Writ". Křenek's own ambivalence towards the step-papa is again understandable.

The early part of the book contains a number of repetitive obviosities on idea and technique, imagination, conscious and unconscious construction and the rest: perhaps they are not so obvious yet in Germany, where the upper centres were subjected to prolonged anaesthesia. The tendency towards repetition continues throughout the book, and while every recapitulation is strictly relevant within its new context, the picture which Rufer seems to have of the reader's mind and memory is pretty poor; but then, again, he may be right. In any case, these are minute failings in what is one of the most musical, musicianly, profound, knowledgeable, clear-headed, unorthodox, and conscientious works on music in our time. No one has the faintest right to write a single sentence about the method of composing with twelve notes unless he has tried the method or read this book. I should prefer him to read the book first and try the method afterwards.

To paraphrase Hercule Poirot, the order and method of Mr. Rufer's exposition are only disturbed by the gymnastics he performs around and with the concept of *Grundgestalt* (precise translation: basic configuration; tongue de-twisted: basic shape). This is not altogether his own fault; the term has been in a mess ever since the birth of the twelve-tone row (as distinct from pre-twelve-tonal-rows). At any rate, he scorns the easy way out. Hitherto, that is to say, even the most eminent twelve-tone writers got themselves into shallow waters by identifying the *Grundgestalt* with the row. This procedure is manifestly idiotic, for firstly one does not want two terms to mean the same thing, and secondly the row is not a shape anyway. What Rufer does is that, generally, he considers the *Grundgestalt* the shape which the basic thought takes, while in dodecaphonic particular, he propounds that "the row is nothing else but the *Grundgestalt* of the work reduced to its motivic intervals"—the de-articulated basic shape. This gallant attempt promptly lands him in deep water as soon as the row does not coincide with a thematic unit. The trouble is, of course, that music, like life, is dynamic, while terms are static. Thus psychoanalysis got itself into a similar mess with the *superego* and the *Oedipus* complex: the former functions as the latter's heir, but the latter is not dead. Nor is the basic shape, though it will be noted that Schönberg's English term for the row, "basic set" (a better word, actually, than the original "Reihe"), subtly draws on the concept of the basic shape, which itself does not occur in Schönberg's only article on the twelve-tone method. It is time now that the whole problem be faced and cleared up both musically and logically. For intrinsically musical reasons, Schönberg's original concept of *Grundgestalt* has come to stay (see, for instance, Erwin Ratz' *Einführung in die musikalische Formenlehre*, published by the Austrian State Library) and its exact meaning and function (a) in the development of dodecaphony, and (b) within different twelve-tone pieces has to be scientifically defined. Musical terminology is in a sufficiently pitiful state as it is; we do not want new important concepts without crystal-clear meanings.

Speaking of terminology, it is curious to note that Rufer talks of motivic and serial "Überlappung"—an obvious and literal translation of "overlapping", for which the German musical term has always been "Verschränkung". Did Schönberg himself employ this translation in his correspondence with Rufer? Or has Rufer tried to give the most faithful translation of Schönberg's English "overlapping"?

In an interesting appendix, Rufer has collected various miniature articles which contemporary composers have written for his book and wherein they comment on Schönberg's twelve-tone method and demonstrate their own use and, as the case may be, modifications of it. The composers are: Boris Blacher, Luigi Dallapiccola, Wolfgang Fortner, Roberto Gerhard, Hans Werner Henze, Richard Hoffmann, Hanns Jelinek, Ernst Křenek, Rolf Liebermann, Humphrey Searle, Mátyás Seiber, Rudolf Wagner-Régency, and Winfried Zillig. Another appendix contains a fascinating plan of Schönberg's (1949) for a twelve weeks' lecture course on classical procedures as well as his own, and a reference section which is in a state of partial and most un-German chaos,

but then Rufer is an Austrian and has not even an index. These blemishes can be rectified in what one hopes will be an early translation.

For the rest, if Rufer translates "overlapping" as "Überlappung", I may translate "Rufer" as "Caller"—a persistent caller on all those musicians who are never in when dodecaphony in general and Schönberg in particular knock at the door. Where Rufer calls, every argument that has ever been brought forth against the new method and the works of its creator evaporates into thin air, and what solidly remains is the validity of a method and the mastery of a genius to whose memory the book is dedicated. H. K.

L'Interpretazione Musicale e gli Interpreti. By Andrea della Corte. Pp. xvi + 574. (Unione Tipografia Editrice Torinese.) 1952. Lire 2500.

In a bulky volume, richly adorned with illustrations, facsimiles and plates, the music critic of *La Stampa* and co-editor of the *Dizionario di Musica* attempts to discuss the baffling problem of musical interpretation, as approached from the historic angle. Although the first seventy odd pages are ostensibly dedicated to a general discussion of all relevant theories on this tantalizing subject, the author comes nowhere to grips with the matter itself and even fails to familiarize his readers with the nature and definition of *Aufführungspraxis*. Yet he seems well acquainted with Robert Haas' famous book on that subject, judging from the fact that the plate on page 13 is an unacknowledged and misleadingly labelled photostatic reproduction of plate VII in Haas' *Aufführungspraxis* (Potsdam, 1931). In fact, the "special part" of della Corte's book is simply a collection of critico-biographical thumbnail-sketches of the most prominent conductors, pianists, violinists and singers from the late eighteenth century down to the present day. These essays are diverting to read, spiced as they are with copious quotations from other authors, but faith in the versatile compiler's critical judgment begins to falter when confronted with the fact that for instance in the chapter on conductors—reaching from Spohr to Furtwängler—not a single word is said about Richard Strauss and only a few niggardly lines are devoted to Gustav Mahler. Both completely transformed the art of conducting, holding key-positions of greatest influence throughout their lives. Della Corte's silence on them is an inexcusable, spiteful omission, especially in a book of this excessive length. The author yet finds time and space to drop a tactless aside on Weingartner's "six or seven wives" (*op. cit.* p. 186) and on Hanslick's alleged half-jewish origin (*ibid.* p. 325). That tact is not this author's strongest asset emerges from the curious selection of illustrations. Furtwängler and his controversial views are interestingly discussed in about 20 pages, but his own music (so little known as yet even to German audiences) is only represented by a facsimile of his first composition written when he was seven years old. In the chapter on pianists a paragraph on John Field is welcome, but Franz Liszt is discussed at length without one word on his pianistic *chefs d'oeuvre: L'années de pèlerinage* and the concertos. Very unfortunate is the reproduction of a photograph (page 197) showing Toscanini—on whom della Corte naturally waxes eloquent—and Arthur Rodzinski peering over the pages of a score by Bartók, and evidently unable to suppress a sardonic grin. The chapters on violinists and singers contain a useful assembly of facts, interspersed by well chosen portraits and facsimiles. The deeper one delves into the pages of the volume the more one's interest in the illustrative side increases while attention to della Corte's garrulous text begins to flag. A book of such generous dimensions should be designed for reference. But how is one to use it as such if the most elementary general index of names is missing? There is a scanty index of illustrations (frequently omitting to acknowledge German and Swiss sources), but that is about all. Needless to say there is no bibliography.

H. F. R.

Correspondence

4, Norton Way North,
Letchworth, Herts.
4th December, 1953.

To the Editor of THE MUSIC REVIEW.

MONTEVERDI

SIR,—Professor Schrade could have saved himself the trouble of proving laboriously in three pages of your correspondence that my edition of Monteverdi's *Vespers* is based on Malipiero, if he had only read the preface to the vocal score of that edition (Universal Edition, Vienna, 1949; revised reprint, 1952), which contains the statement: "... Only in 1932 was a modern reprint issued (Vol. XIV of G. F. Malipiero's Complete Edition) which has become important for the present practical edition".* This statement in which my edition is expressly called "practical" to distinguish it clearly from a critical edition, and the corroborative circumstance of its incompleteness (two psalms and the "little" *Magnificat* having been excluded) relevantly prove that Schrade's assertion "Dr. Redlich . . . presented a supposedly new edition of the *Vespers* . . ." (meaning by implication: a new critical edition) is at variance with the facts, to put it mildly. My edition is not concerned with questions of textual criticism but tries to translate the *res facta* of Monteverdi's *opus* (as assembled in Malipiero's vol. XIV) into terms of live music. It endeavours to solve a problem of *Aufführungspraxis* which has by now become a capital issue of modern musicology, and incidentally one to which Professor Schrade pays but little attention throughout his book.

Equally incorrect and deliberately misleading is Schrade's statement "Dr. Redlich gives his readers the impression that Malipiero's edition is completely unusable, packed with errors, and best to be put aside until a new edition has been furnished . . .". He has quite correctly noticed that my estimation of Malipiero's edition underwent some changes in the course of years. I am confident that in the long run he too will share my present opinion of its merits to which I drew attention as early as 1928 in a much-quoted article "Monteverdi-Gesamtausgabe" (*Anbruch*, Vienna, X/6). The shortcomings of Malipiero's edition—which have been widely commented upon by experts such as Robert Haas, Alfred Einstein, J. A. Westrup and the late Giacomo Benvenuti—became gradually more apparent to me when problems of textual interpretation began to crop up more frequently during my work on practical editions of Monteverdi's operas. In a number of articles I discussed questions of textual interpretation in Malipiero's editions of *Orfeo*, *L'Incoronazione*, *Ritorno d'Ulisse* and lastly of his edition of the *Missa à 4* of 1651. But even in that latest article of mine (*Monthly Musical Record*, May, 1953) I was at pains to do justice to Malipiero's editorial achievement by prefacing my commentary with the sentence: "... Malipiero's achievement as first editor of Monteverdi's preserved *opera omnia* suffers no detractation by the findings of the following pages. . . ."

The fact that I based my practical edition of *Vespers* on Malipiero's edition of 1932 cannot possibly be used as an *a posteriori* justification for the fact that Schrade in his own Monteverdi book airily dismisses the textual problems of Malipiero's edition in a single sentence of his preface. If he is so familiar with authentic copies and first prints of Monteverdi as his letter tries to make out, why has he not utilized his welcome knowledge for the benefit of his music quotations in which the most obvious printing errors of Malipiero's edition have been reproduced uncritically? Schrade's enthusiasm for Malipiero's edition sounds slightly quixotic at this late hour, when the need for a truly critical edition of Monteverdi has become a "high priority" issue among scholars everywhere and when Malipiero himself, in his latest autobiographical publication (*L'Opera di Gian Francesco Malipiero*, Edizione di Treviso, 1952, p. 274 ff.), admits having involuntarily committed certain mistakes in his edition ("... se sono caduto in qualche errore involontario . . ."). Is Schrade's plea for Malipiero, the editor, not a little anachronistic? In 1939 Malipiero's fellow-countryman, Guido Pannain, issued a model critical edition of the *Cantiunculae Sacrae* (1583) and of the three-part Canzonets of 1584 (*Ist. e Monum. della Mus. Ital.*, Vol. VI, 1939), clearly showing up the deficiencies of the earlier published Volumes X and XIV of the CE. And the late Hilmar Trede, far from losing heart for his plan to edit Monteverdi at the sight of Malipiero's impending edition (as Schrade's footnote tries to imply), started together with Adam Adrio a new *Gesamtausgabe* of Monteverdi at the very climax of the last war. This bilingually

* A similar statement may be found in the analytical notes attached to the recent gramophone recording of my edition (Vox PL 7902) issued in USA at the beginning and in Britain towards the end of 1953: "... A practical edition of the *Vespers* was for the first time undertaken by the present writer in 1934, based on the modern reprint of the part-books of 1610 in Vol. XIV of the CE of Monteverdi's works, published in 1932 by G. F. Malipiero". Later Editions l'Oiseau Lyre, London (Decca), have issued another LP recording of the *Vespers*, based on a score prepared by Professor Schrade, who "went back to the original manuscript" (cf. *The Gramophone*, November, 1953)—rather amusing in view of the well-known fact that no liturgical composition of Monteverdi has survived in manuscript.

planned edition was launched under the patronage of the Neue Schütz Gesellschaft and publicized by Bärenreiter's, Cassel in 1943 who intended to publish it in sixteen volumes. Four instalments, containing a selection of *Scherzi musicali*, 1607, and of *Canzonette à 3* of 1584, appeared this very year. I understand that Professor Adrio, who at present is engaged on a complete edition of Monteverdi's letters, has every intention of continuing where he and Trede had to break off in the later stages of the war. I very much hope that this *Gesamtausgabe* will materialize and will ultimately present the world of music with the critical and practically usable edition of Monteverdi we all are waiting for.

Yours faithfully,

H. F. REDLICH.

14 Tenison Avenue,
Cambridge.

8th December, 1953.

To the Editor of THE MUSIC REVIEW.

SIR,—May I vindicate Professor Westrup's caution in the last section of his recent letter (THE MUSIC REVIEW, XIV/4) by offering conclusive proof that the Florentine Giovanni Gualberto Magli did not sing the title rôle in Monteverdi's *Orfeo* in 1607 and that, in that year at least, he was not a castrato?

The Florentine dramatist Francesco Cini was hoping in 1607 to get his opera *Tetide*, set to music by Peri, performed at the Mantuan festivities in 1608 (it was eventually replaced by Monteverdi's *Arianna*). In a letter of 26th October, 1607, to Cardinal Ferdinando Gonzaga (printed in Solerti's *Gli Albori del Melodramma*, I, 82-4) he outlines the proposed cast; his list includes "the boy [singer] Gio. Gualberto, who has been there (*i.e.* Mantua) on other occasions, for Cupid and perhaps for another nymph". It is very likely, then, that, as Professor Westrup suggested in THE MUSIC REVIEW, XIII/4, he had sung a part such as that of the Messenger in *Orfeo*.

Dr. Redlich rightly pointed out (THE MUSIC REVIEW, XIV/2) the interesting fact that, of all the singers who took part in *Orfeo*, Prince Francesco Gonzaga praises only Giovanni Gualberto. But it should also be noted that the two letters in which he does so were addressed to Ferdinando Gonzaga, who at that time was studying at Pisa and was in close touch with the Florentine court (*cf.* Solerti, *op. cit.*, 67-8). May we not assume, then, that he singles out Giovanni Gualberto, not because he sang the part of Orpheus, but because he wanted to assure the Florentines that the local boy, however small his part, had "made good" at Mantua?

The obvious choice for the part of Orpheus was Francesco Rasi: he was a tenor, he was one of the finest singers in Italy, he was living at the Mantuan court. But I have never seen any evidence that he took part in the production and my suggestion remains a guess.

Yours faithfully,

NIGEL FORTUNE.

114 Priory Gardens,
London, N.6.

21st December, 1953.

To the Editor of THE MUSIC REVIEW.

PERGOLESI OR PAISIELLO?

SIR,—Mr. O. Neighbour of the British Museum has pointed out to me that my remark in THE MUSIC REVIEW, XIV/4, p. 323, that "the sparkling *La Serva Padrona* is not by Paisiello" could be read as an adverse criticism on Paisiello's opera. Not having been aware of the fact that Paisiello wrote an opera of that name, my use of the adjective "sparkling" was, naturally, not distributive but merely qualitative; *i.e.* I meant to correct the author of the book reviewed (Dante del Fiorentino: *Puccini*) for attributing to Paisiello what I thought could only be by Pergolesi. Although a perusal of the book (p. 22) will show that the author does mean Pergolesi in one context (the fame of the opera), he might conceivably mean Paisiello in another (the period he is dealing with). I am indebted to Mr. Neighbour for drawing my attention to this slip, and hasten to apologize for it.

Yours faithfully,

PAUL HAMBURGER.

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